

Handkumind



Space Ritual Project

INMITEK

HAWKWIND:

SPACE RITUAL PROJECT

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‘Imagination is more important than knowledge.’
— Albert Einstein

CONTENTS

Frontispiece: Members of Hawkwind live onstage during the tour

Part 1. Background

Introduction ... p. 1

History ... p. 3

Part 2. Proposal

Turning an Idea into Reality ... p. 19

The Script ... p. 23

Part 3. Miscellanea

Appendices:

1. Official Releases ... p. 62

2. Hawkwind: A Brief Overview of Their Early Musical Career ... p. 72

3. Personal Views and Reminiscences ... p. 77

4. The Saga of Hawkwind's Space Ritual ... p. 81

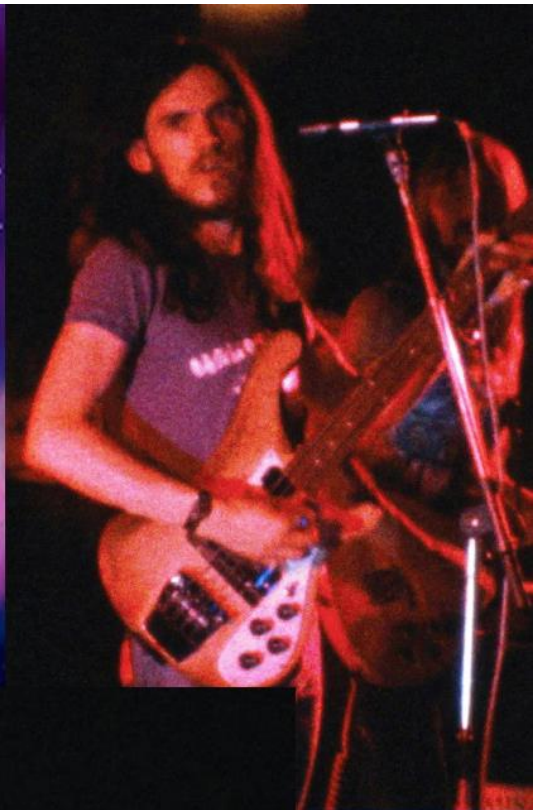
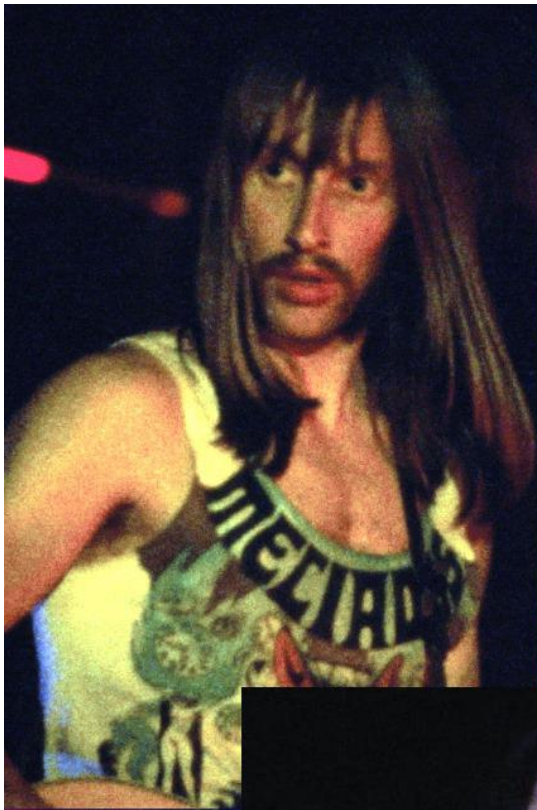
5. Silver Machine as an Encore ... p. 90

Illustrations ... p. 92

1. Band Photos ... p. 93

2. Individual Photos ... p. 99

3. Product Photos ... p. 104



Part 1. Background

Introduction

The idea behind this project was originally conceived about 2 years ago when I learned that Hawkwind's phenomenal live album, *Space Ritual* (1973), was going to be reissued with remasters and extra material to celebrate its 50th anniversary. (See Appendix 1 for full details.)

At first, I was sceptical about this reissue as there had already been others, so many in fact that there are probably dozens of different versions of the LP, reissued on CD and other formats. Did we really need more versions? But it seemed timely enough, and with the technology now available it would be possible to get the original Master Tapes back to how they should really sound; loud and clear as ever.

Yet also I thought, 'Wouldn't it be possible to have a visual document of the live recordings as well, preferably on DVD or Blu-ray?' Surely that would be better, especially for people like me who weren't around in those days (actually, I was, only 8 years old at the time, never been anywhere near a concert, and would not do so until much later in my teenage years, finally seeing Hawkwind when I was about 17 or 18), and therefore give us an opportunity to witness the stage set, the band playing live, enhanced by a light show with stroboscopic effects, etc. The visual aspect of the show was said to be just as important as the aural assault coming from the stacked speakers. This could really place us there, transport and encapsulate us in an incredible moment of time.

Unfortunately, there are no films or videos of the band's concerts on this tour. The closest anyone can get to seeing the band playing live at the height of its career is the short film for their one and only hit single, 'Silver Machine,' taken from their gig at Dunstable on 7 July 1972. At least that gives us some indication of what they looked like on stage at the time and lends some visual weight to what is otherwise a purely aural document. There are scant photographs of the band playing on this tour either, perhaps only a dozen or so, as if somehow this tour was not considered important enough, or merely not worth committing to photographic history let alone celluloid history.

It's all very well and good re-releasing the old material in an improved version, but that is never satisfactory for someone like me who not only wants to hear the band play live, but also see them as if we are in the venue itself. However, there is a way around this, and that is the thrust of my idea: to recreate the live show, turning the aural document into a visual one as well.

One way we can do this is by using computer graphics to recreate the live shows. Someone, in fact, has already done this, or at least part of it, and has posted it on YouTube, an animation of the first two tracks off *Space Ritual*, 'Earth Calling' and 'Born to Go'. It is described as 'A simulation of Hawkwind at Brixton Academy in December 1973.' Note errors: should be 1972; the LP was released in 1973, and it was called the Sundown at the time, not the Academy. He goes on to say: 'This animation is a fan-produced representation of a historical event and is for academic and illustrative purposes only. (No AI was used or abused in the making of this video.) Created by: @darthvader-km6ku.' Although it is a commendable effort, it does not live up to our expectations. Judge for yourselves (<https://www.youtube.com/watch?v=QAlw83pm0NY>).

(For those who don't have the full album, you can find it here: <https://youtu.be/iNQpQzYS1qI>.) This CGI generated animation is nowhere close to what we have in mind.

Far better would it be to hire a venue similar to either the Brixton Sundown (which closed as a rock venue in 1973, then re-opened as The Fair Deal in 1981, becoming the Academy in 1983) or Liverpool Stadium (the Liverpool Boxing Stadium was demolished mid-1980s,) to restage the concert, using actors or musicians (not necessarily competent as they will not be playing but only miming) to stand in for members of the band, dressed the same way, and preferably close as possible to be lookalikes. We then film them miming to each track, projecting an impressive liquid light show on the backdrop (as per Liquid Lens), perhaps only slightly enhanced by computer graphics with various images, not too much as we do not want to be anachronistic. I have given here examples of what I have in mind. A slideshow projected images of space, Stonehenge, Glastonbury Tor, etc., on the backdrop, which in those shows was simply a very long, wide white sheet, hanging loosely on the backwall of the stage, acting like a screen for a projector. (See example below.)



Example of a type of backdrop; a simple white sheet tacked to the backwall used for projecting images.

Now, this may seem outlandish, and possibly blasphemous to those who were there, but it must be better than a CGI recreation, and got to be better than nothing at all. Bear in mind, most of the band will be obscured by the darkness of the venue, as well as the lighting effects. The only person who will stand out, as she always has done when performing live onstage, is the buxom dancer Stacia who, when asked if she could dance for the band, they agreed on the condition she dance naked. Encouraged to strip and have her body bedaubed with body-paint, she would get up onstage and perform to the songs, giving her own unique interpretation of them, with many of the audience, especially those at the front, complaining they had to duck their heads every time she swung round. She may be somewhat problematic as we would need a near identical lookalike, the same build, also busty, with long dark hair and of the same age, same height, etc., to stand in for her. This is something casting teams may be able to help us with.

I give the full script of this recreation in Part 2. For those who are interested, I've provided ample photos of the band (see the Illustrations at the end), many of which have been taken from around the time of the Space Ritual concerts, so you can see what they looked like then. The frontispiece is also a good indication. It will then be possible to suggest who could stand in for the members of the band, circa 1972.

But first, to understand my reasoning behind this, let's look at the significance of the album most people claim to be the best live recording ever made.

History

It is not within our remit to give a complete history of the band, but only a history of the Space Ritual tour and live recordings that relate to our project. (But do see the 'Brief History' in Appendix 2.)

The album *The Space Ritual Alive in Liverpool and London*, to give it its full title, was recorded on two dates of the tour: 22 December 1972 at Liverpool Stadium and 30 December 1972 at Brixton Sundown, London. The album was subsequently released on 11 May 1973 as a double LP set by the band's label at the time, United Artists, lasting just under 1 and a half hours: 86:55 minutes to be precise. (The 2007 expanded and remastered edition clocks in at 132:59. See Appendix 1.) It reached number 9 in the UK Albums Chart and briefly dented the Billboard Hot 200, peaking at number 179.

The tour was designed to promote the band's third studio album, *Doremi Fasol Latido* (1972), featuring mainly tracks from that album as well as their previous one, their second LP *X in Search of Space* (1971). In addition to these, there were new tracks like 'Born to Go,' (which has never been recorded in the studio), 'Upside Down,' and the Wilhelm Reich influenced 'Orgone Accumulator,' the songs being interspersed by electronic noises and sounds provided by synth pioneer Dik Mik (Michael Davis) and spoken pieces of poetry from the Avant Garde, South African born Robert Calvert who also wrote many of the band's later material, the tracks segueing into one another, making it one continuous performance. Only 'Master of the Universe' remains from their first two albums.

The band were riding high on the success of their first hit single, 'Silver Machine,' which had just been released the same year. (Strangely, 'Silver Machine' does not appear on any of their LPs of this period. Paradoxically, it was this single that helped to finance the Space Ritual tour but was never actually performed on that tour. See more in Appendix 4.) The track first appeared on the *Glastonbury Fayre - The Electric Score* live compilation LP. This recording was deemed unusable as the singer-songwriter, Robert Calvert, kept missing the mic and garbling the words. The recording was taken back to the studio, edited and overdubbed, this time with bass player Ian 'Lemmy' Kilmister's vocal track, and became a worldwide hit. Subsequently, Hawkwind appeared on Top of the Pops, using some live footage from the Dunstable gig as a promo. This gave the band huge exposure, especially to many who had never heard of them before.

The band had already been on the road. In fact, 1972 was one of its busiest years, having played 83 concerts that year prior to the Space Ritual tour, including two brief stints in Europe, and a concert for the BBC on 28 Sept. 1972. (The latter was released as the album *Hawkwind at the BBC-1972* and contains most of the tracks that would appear on *Space Ritual*: 'Born to Go,' 'Brainstorm,' 'Earth Calling,' 'Electronic No. 1,' 'Master of the Universe,' 'Seven by Seven,' 'The Black Corridor,' 'Welcome to the Future,' as well as 3 other non-included tracks: 'Countdown,' 'Paranoia,' and 'Silver Machine.')

The tour kicked off in Kings Lynn, at the Corn Exchange, on 8 Nov. 1972, and took in 32 dates, finishing off at the Sundown, Brixton on 30 Dec. 1972. Here are the full tour details:

Date:	Venue:	Town/City:
1972-11-08	Corn Exchange	Kings Lynn
1972-11-09	Queensway Hall	Dunstable
1972-11-11	Guild Hall	Portsmouth
1972-11-16	University	York
1972-11-17	University	Lancaster
1972-11-18	University	Leeds

1972-11-19	Locarno	Bristol
1972-11-21	St. Andrews Hall	Norwich
1972-11-23	Apollo	Glasgow
1972-11-24	Music Hall	Aberdeen
1972-11-25	Empire	Edinburgh
1972-11-26	Hardrock	Manchester
1972-11-28	Victoria Hall	Hanley
1972-11-30	New Theatre	Oxford
1972-12-01	University	Exeter
1972-12-03	Winter Gardens	Bournemouth
1972-12-05	City Hall	Sheffield
1972-12-07	Kings Hall	Derby
1972-12-08	Dreamland Ballroom	Margate
1972-12-09	Sports Centre	Bracknell
1972-12-12	Stadium	Liverpool
1972-12-13	St. Georges Hall	Bradford
1972-12-14	Town Hall	Middlesborough
1972-12-15	City Hall	Newcastle
1972-12-16	Guild Hall	Preston
1972-12-18	Civic Hall	Wolverhampton
1972-12-19	Patty Hall	Swansea
1972-12-21	King George Hall	Blackburn
1972-12-22	Stadium	Liverpool
1972-12-23	Locarno	Sunderland
1972-12-29	Sundown	Edmonton
1972-12-30	Sundown	Brixton

The band previously played at the Liverpool Stadium on 12 Dec. 1972, but it was their second appearance at the same venue on the 22nd that was recorded, as well as the last tour date at Brixton's Sundown. The *Space Ritual* LP consists of a mixture of recordings taken from both concerts. *Space Ritual Volume 2*, an archive live album by Hawkwind, was released in 1985 and consists of their performance at Liverpool Stadium, 1972. The tapes were licensed by Dave Brock to former Hawkwind bass player Dave Anderson for release. It was processed for disc 2 of *Space Ritual*. Here the concert is presented in its original state, with no edits or overdubs, and some notable differences, like the middle section of 'Orgone Accumulator,' 'Paranoia' is included as the middle section of 'Time We Left This World Today,' and the end portion of 'Brainstorm' (sometimes it's mistakenly stated to be 'Wind of Change') leading into 'Seven by Seven.' 'Space is Deep' and 'You Shouldn't do That' / 'Seeing it as You Really Are' from this tape were released on *Hawkwind Anthology*. The concert appears on the 50th anniversary edition, Disc Three and Four. Disc Five and Six of that edition includes the unreleased recording taken from Locarno, Sunderland, 23rd Dec. 1972. Disc Seven and Eight are the Brixton recordings in full. (See Appendix 1 for more details.)

It is also interesting to note a couple of dates took in two of my former hometowns, the first Bournemouth at the Winter Gardens, which is not far from the pier and the beach (and no, I did not go as I was only 8, as previously mentioned). They also played at my other hometown of Derby which I moved to many years later, at the King's Hall. The latter, by the way, was the same venue where four years later the Sex Pistols were due to play on their infamous *Anarchy in the U.K. Tour*, December 1976, but were banned because they refused to audition for the Council, and quite rightly so. This was a large venue that had played host to other big bands of the era; Deep Purple, Black Sabbath, Status Quo, etc., and is now an exhibition centre.

Hawkwind



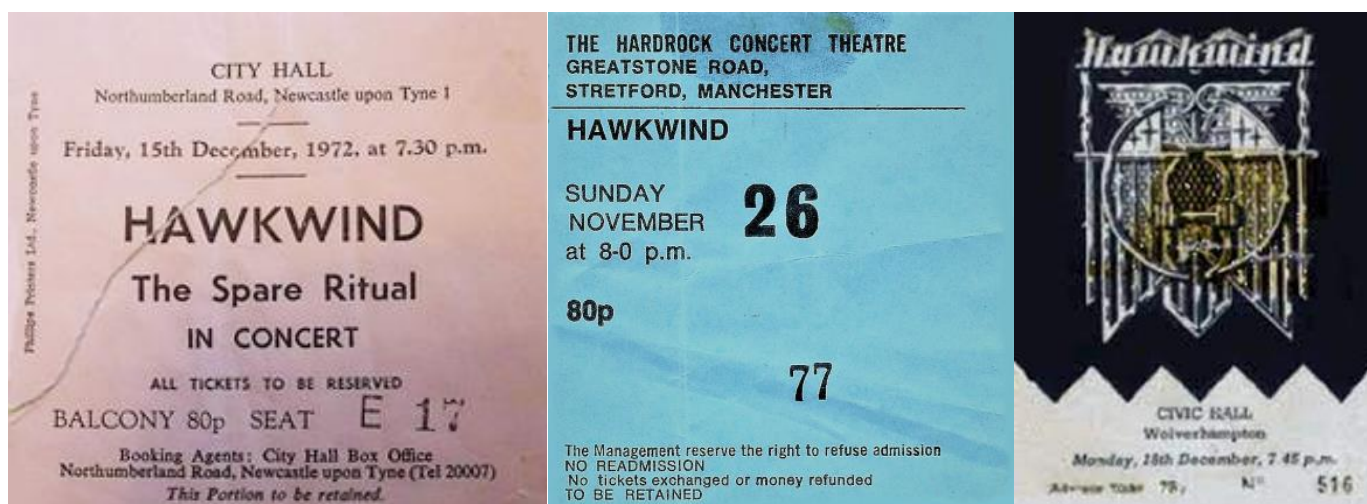
THE SPACE RITUAL

DERBY
KINGS HALL

THURSDAY 7th. DECEMBER 7 · 30 p.m.

ADVANCE TICKETS 75p AVAILABLE FROM GUILDHALL DERBY

Tickets were only 65, 75 or 80 pence, depending on the venue. Not a bad price, considering a pint of beer was only 25 pence in those days.



Note the error, *Spare Ritual*, instead of *Space Ritual*.



Above: an advertising campaign for the tour in *Melody Maker*, one of the music weekly papers, dated 4 Nov. 1972, and a poster for the tour.

Below: some more posters and a flyer advertising the concerts.

HAWKWIND

TRIP CIRCUIT WILL
FUNCTION ONLY
WHEN HEAD IS
TURNED TO HIGH

FRIDAY 29 DEC EDMONTON
ALL TICKETS £1 AVAILABLE IN ADVANCE FROM THEATRE
ALL BRANCHES OF EDWARDS & EDWARDS 01 734 9781

SATURDAY 30 DEC BRIXTON
OFFICES EDMONTON 01 887 5222 BRIXTON 01 274 5482
AND LONDON THEATRE BOOKINGS 01 437 1158

Sunday

Bracknell Sports Centre Bagshot Road

SATURDAY 14th OCTOBER

FREE

• SMITH PERKINS and SMITH
90p in advance, or £1.00 on night.

SATURDAY 18th NOVEMBER

To be arranged

SATURDAY 9th DECEMBER

HAWKWINDS SPACE OPERA

BAR SOUNDS LIGHTS STALLS 7.30 till late

TICKETS FROM - BRACKNELL SPORTS CENTRE • RECORDWIRE/EDM
BRACKNELL TECH S.U. OFFICE • PARNBROUGH TECH S.U. OFFICE
RECORD EXCHANGE/STAINES • SQUIRES/SCOUGH • DISTANT SOUND/MASS
HALLGROVE/READING • MAJORELLE

HAWKWIND

THE SPACE RITUAL

TOWN HALL
MIDDLESBOROUGH

THURSDAY 14th DECEMBER

ADVANCE TICKETS 75p AVAILABLE FROM HAMILTON
MUSIC STORES, 46, Corporation Rd. Middlesborough TEL 2338

Frankwind



THE SPACE RITUAL

LEEDS UNIVERSITY

SATURDAY 18th. NOVEMBER 7.30 p.m.

**Advance tickets 60p from:— UNION SERVICES
SECTION (65p on door)**

The show was an attempt to create a full audio-visual experience, hence my regret that there is no visual document. All we have is audio. However, the show represented themes developed by the band's artist Barney Bubbles and the poet Robert Calvert, entwining fantasy and adventure about astronauts of space. The latter is used here metaphorically. Moving into space is analogous to the expansion of the mind or consciousness. Space is dark and unfathomable, cold and hostile, yet still fascinating to explore, just as other parts of consciousness are interesting to explore, usually through transcendental experiences brought on by hypnosis, deprivation chambers, or drugs like LSD and cannabis, and of course a vibrant musical setting.

The intention of the band was to take its audience on a voyage of self-discovery, to explore higher states of consciousness, and this could only be achieved by immersing it in a full aural/visual assault on the senses, a method perfected by shamans down through the centuries who were well versed in moving their minds into other dimensions, through a combination of ritual drumming, chanting, the ingestion of certain drugs, and more often than not in a dark chamber, thus depriving the visual sense which then forces the mind to automatically move inwards upon itself. This was elaborated upon much later in the latter part of the 19th century by the French poet Arthur Rimbaud with his articulation of this method by what he called a 'systematic derangement of the senses.' It was his concept of altering the mind so that he could break free from the conventional ways of seeing and experiencing the world he lived in. In other words, by shifting consciousness into other areas through a disruption or assault on the senses, it gives access to other realms of experience, with the possibility of transforming consciousness. This can only be done by having a cosmic experience. Then we can see the world for what it really is. William Blake, much earlier, had already explored this concept and believed that 'If the doors of perception were cleansed, everything would appear to man as it is—infinite.' The band The Doors took their inspiration from Blake's concept, not only naming themselves after it, but also exploring the use of music and lighting onstage in emulation of the shamanistic ritual to bring about a transformation of consciousness through a heightening of the senses.

Weaving a mythic narrative, involving starfarers suspended in animation travelling through both time and space, the journey was one in which there's a search for an ideal state, based on the concept of the music of the spheres. Hence the musical performances were backed up by the three dancers who attempted to give a visual expression to these ideas in the form of dance and calculated body movements, either ecstatically or in a controlled manner, befitting the music being played. The dancers, Stacia, Miss Renee and Tony Carrera, would perform in front of, or alongside, the band on a stage-set designed by Bubbles, and a light show provided by Liquid Len and the Lensmen. As mentioned, there were poetry recitations between tracks by Calvert, delivered in an almost Shakespearean tone, adding to the ambience of the proceedings, making the concerts indeed something of a ritual, a sacred space for ontological research and self-examination or reflection: who are we and what is our relationship to Earth, the universe, the galaxies and the Sun?

On entering the venue, audience members were given a free Tour Programme (see a version here; <https://archive.org/details/tour-prog>), designed by Bubbles (reproduced for the 1996 CD and 2023 remastered CD boxset) featuring a short sci-fi story by Bubbles setting the band in a starfarers scenario returning to Earth. The 'Saga of Doremi' had already been touched upon on the back cover of that LP.

As Dave Brock commented: 'Barney's taking over the concept that originally came from Bob. Barney's continuing where Bob left off—writing the whole story and the programme—the whole fantasy to go with the show. Originally Bob was going to be the Grand Wizard, reading poetry on stage, but he's kind of vanished and I don't know whether he's going to be doing it with us. He might turn up and do part of it, but Nik's going to do the poetry and he'll be the wizard. Barney's done all the designs, written the story, done all the posters, things like that—all the design side.'

The original release featured edits and overdubs of the recordings from both concerts. The sleeve notes explained that, 'We had to cut a piece out of *Brainstorm* and *Time We Left* because they were too long.' However, the later album *Space Ritual Volume 2* contains the full unedited versions. A previously unheard edited version of 'You Shouldn't do That' (segued with an unlisted 'Seeing it as You Really Are') from this

concert was included on the 1976 compilation album, *Roadhawks*, and is one of the best live versions you are ever likely to hear. It was subsequently included as a bonus track on the 1996 remastered CD. The full unedited version of the track can be found on the *Hawkwind Anthology* album. June 2007 saw another EMI 2CD remaster issue with different bonus tracks and DVD-audio. This remaster was reissued in 2013, minus the DVD-audio. Alas, there was no DVD live video. (Below: tour programme, front and back covers, 1972.)



The album was recorded outside by Vic Maile from the Pye Mobile. It was produced by Hawkwind, then mixed by Vic Maile and Anton Matthews at Olympic Studios, Barnes.

The show also includes the track ‘Sonic Attack’ written by the friend of the band, and science fiction author, Michael Moorcock, who often performed with the band when convenient or when Calvert was unavailable. Here Calvert recites it. This track was scheduled for a single release, with promotional copies being distributed in a cloth sleeve, but it never did receive a full release. Another track also written by Moorcock and recited by Calvert was ‘The Black Corridor,’ based on Moorcock’s short novel of the same name.

‘The Awakening’ is a spoken piece. It first appeared in the *Hawklog* which came free with their *X In Search of Space* album. I give it here in full. Note the words differ slightly when performed live. (See log: 0207 hrs. 15 April 1572. Praesepe cluster.)

'I would rather the fire-storm of atmospheres than this cruel descent from a thousand years of dreams into the starkness of the capsule. Two of our crew still lay suspended, cool in their tombs of sleep. The nagging choirs of memory, the tubes and wires worming from their flesh to machinery I would have to cut. Such midwifery is just one function of the leader here, floating in a sac of fluid dark, a clear century of space away from earth. Turner stared from the trauma of his birth attentive to the hypno-tapes assuring him that this was reality, however grim; the journey's end. Landing itself was nothing. We touched upon a shelf of rock selected by the automind and left a galaxy of dreams behind.'

Like most bands of the time that were considered Prog Rock, like Yes, for example, the band attempted to do something different with the sleeve, designing a fold-out poster. This was down to the genius of Barney

Bubbles. It was a 3x2 panel fold-out, the outer 6 panels being colour showing almost blurred images of the band live on stage, the inner 6 panels being monochrome. The two records came in psychedelic patterned orange & yellow inner sleeves which were folded into this. It now sells for a modest sum if it is in mint condition. I remember picking up my copy in the early Eighties from my local Exchange and Mart shop. A mere snip at £3.50, and in reasonable condition.



The front of the sleeve features an artist's illustration of Stacia, naked with hands held apart pouring out light from her palms. Two hounds of King stand before her. This takes up most of the cover. The image is superimposed over stage shots of the band which spread across all three panels (as below).



The bottom three panels, when opened out, show a photograph of space with an illustration superimposed on each panel. There are lines from a Hawkwind song at the top of all panels, except the front cover.



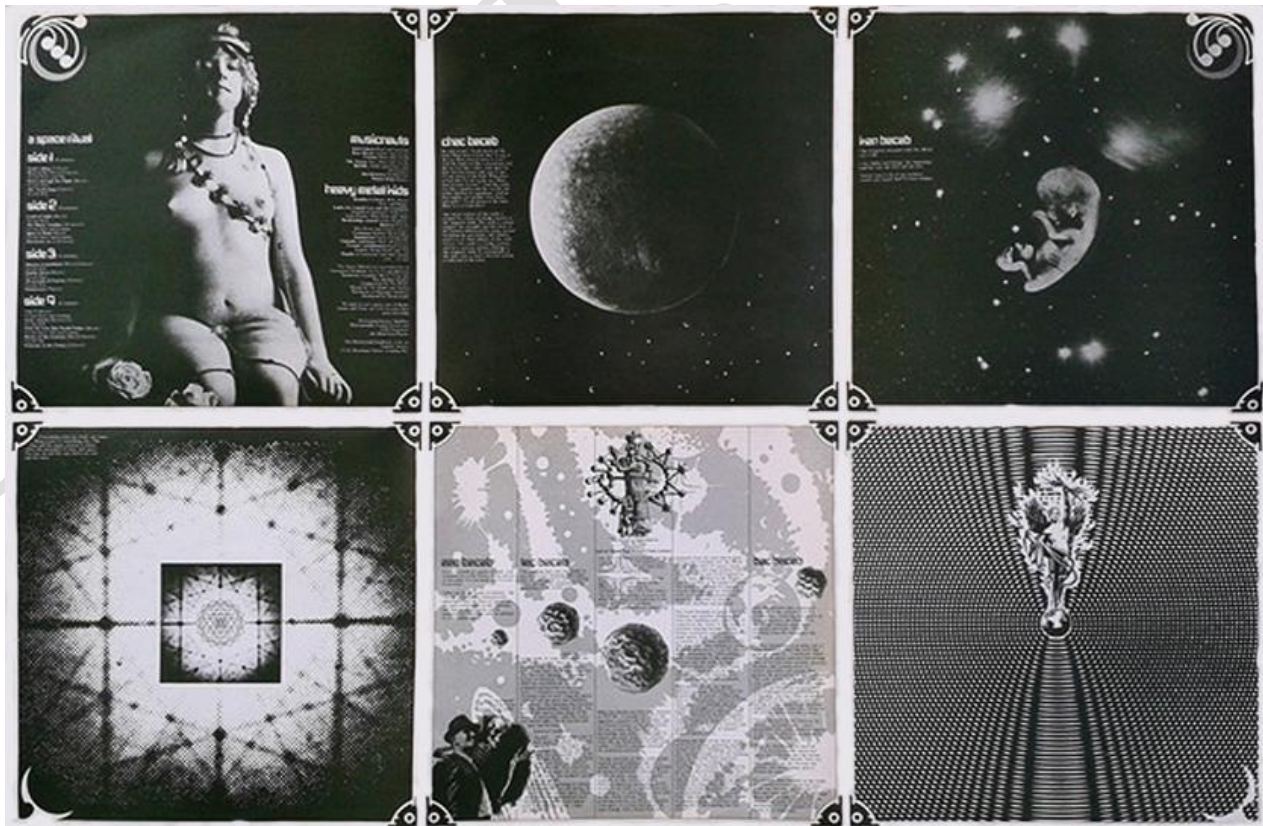
Outer panel 1: features a coloured carved head, possibly from a totem pole, of a chieftain.



Outer panel 2: features a stylised representation of the Egyptian goddess of the sky, Nut (or Nuit) and the scarab beetle-god Khephra.



Outer panel 3: features a textured, interlaced pattern, like a mural, spreading across it.



The inner fold-out features six panels, all in monochrome colour, with photos and illustrations touching on various aspects of the band, its mythos, and also time & space.



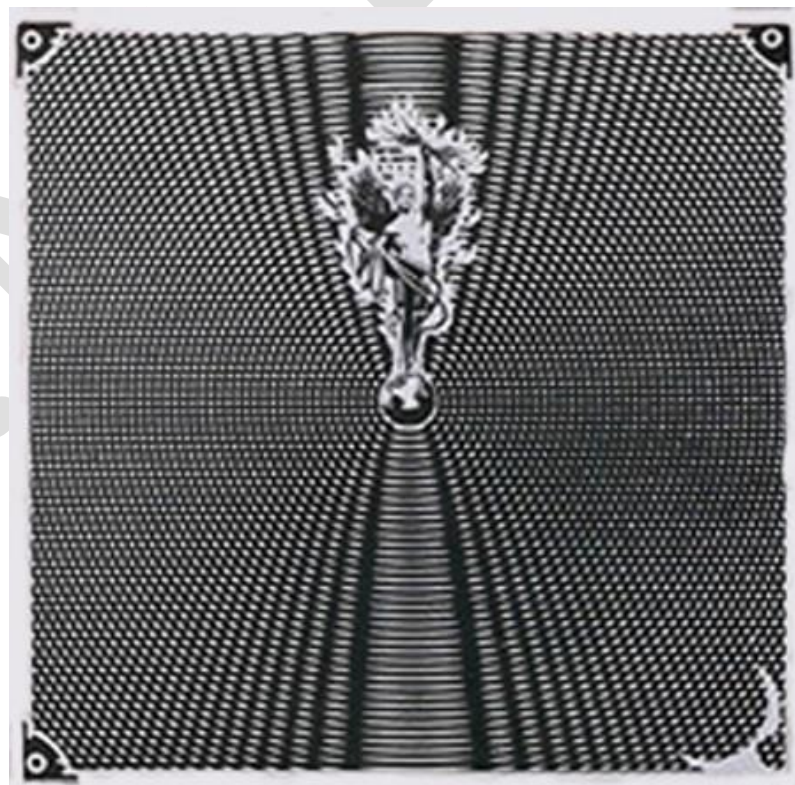
the joyful cry I AM. I am Alpha and Omega, the beginning and the end, the first and the last. Naked I came out of my mother's womb and naked shall I return thither.' The illustration was obviously inspired by the end of Kubrick's masterpiece, *2001: A Space Odyssey*, which was released 5 years earlier, in 1968.



Inner panel 4: features a mandala with the legend 'Everything exists for itself, yet everything is part of something else. The One and the many contain in themselves the principles of time and space. The way up and the way down are one and the same.' Straight out of the philosophy of Zen Buddhism.



Inner panel 5: features a dedication from Lemmy to John the Bog, Supernova and Sue Bennett. It expounds upon religious and cosmological myths and sciences, starting with Blake's poem *Auguries of Innocence*, 'To see a world in a grain of sand, And a heaven in a wild flower, Hold infinity in the palm of your hand, And eternity in an hour,' ending with Alfred Whitehead's quote, 'Give up illusions about ideas of order, accept nothing of inherited norm. Spread joy and revolution. It is the business of the future to be dangerous.'



Inner panel 6: features a winged superhero grasping an electrical cable and lightning bolts, perched upon an Earth situated in a void. It is almost Gnostic in its representation.

As previously mentioned, there are many versions of this LP. Here are some of the significant ones:



May 1973: United Artists Records, UAD60037/8, UK vinyl. First issued in a 6-panel fold-out sleeve with coloured, patterned inner sleeves (as above). Subsequently, it was released in a standard gatefold sleeve.

September 1992: One Way Records, S2257659, USA CD.

March 1996: EMI Remasters, HAWKS4, UK CD. Initial copies in digipak with reproduction of the Space Ritual tour programme (inc. *An extract from Saga of Doremi, etc.*; see <https://archive.org/details/tour-prog>).

June 2007: EMI Remasters, UK 2CD+DVD. The latter is purely an audio disc with visuals, but no concert reproduction or stills taken from the tour.

11 October 2010: Rock Classics, RCV016LP, UK, 2x12" vinyl 1000 copies; RCV017LP, UK, 2x12" vinyl 1000 copies.

21 January 2013: Parlophone Records, HAWKSS 4, Europe 2CD. A re-issue of 2007 release, but without DVD. 6 panel fold-out inlay. Track listing as per 1996 CD release *Hawkwind-Space Ritual*.

29 September 2023: Cherry Red Records ATOMCD111053, UK, 10 CD + 1 Blu-Ray disc boxset including new stereo and 5.1 remixes by Stephen W. Tayler, plus new mixes of Liverpool, Brixton and Sunderland concerts (1972), 68 page booklet with essay by Robert Godwin and reproduction original tour programme. (See Appendix 1 for full details on most of the above, and Illustrations for photos/artwork of the products.)

The album had an immediate impact upon release and was described as one of the best live records of all time. It was also included in the book *1001 Albums You Must Hear Before You Die* at number 276.

For those who don't know who appeared on the recordings, or onstage, they are as follows:

Dave Brock – guitar; vocals (tracks 2, 3, 5, 7, 10, 13, 15)
Nik Turner – saxophone, flute; vocals (tracks 2, 19, 20)
Lemmy (Ian Kilmister) – bass guitar; vocals (tracks 6, 7, 13, 15)
Dik Mik (Michael Davies) – audio generator, electronics
Del Dettmar – synthesizer
Simon King – drums
Robert 'Bob' Calvert – poetry, vocals ('poet and swazzle' on the album credits) (tracks 4, 6, 9, 11, 14)
Stacia (Stacia Blake) – dancer and visual artist

I give here their ages (at the time of recording) as an indication of how old the actor/musician playing the part should be, ideally.

Brock (b. 1941) = 31; Turner (b. 1940) = 32, sadly no longer with us (he died in 2022 and I had the good fortune of meeting up with the man prior to his Brainstorm show a few years ago where he did a 2 hour performance, and I thought I was going to collapse with exhaustion, but he was still going strong, and he was in his sixties!); Lemmy (b. 1945) celebrated his 27th birthday during the tour, and is sadly somebody else who is no longer with us (he died four days after his birthday in 2015; I once met him prior to a Motorhead show in 1987 and had the pleasure of talking to him and shaking his hand); Dik Mik (b. 1943) = 29, sadly another one no longer with us (he died in 2017); King (b. 1950) = 22; Calvert (b. 1945) = 27, sadly no longer with us as well (he died in 1988); Stacia (b. 1952) celebrated her 20th birthday towards the end of the tour and is still with us. God bless her!

I have compiled some photos of the band and each musician/artist so as to get a rough idea of how they looked at the time (see Illustrations). The photos are drawn from this era, mostly from years 1972, yet there are some from slightly later, 1973 and 1974, which were chosen as they are in colour and in some ways give a better representation of the person.

Part 2. Proposal

Turning an Idea into Reality

The biggest obstacle to making this proposal become a reality is undoubtedly finance. I am not in a position to finance it myself, so it would need financial backing, preferably from a reputable production company, once permissions and rights had been obtained from the band and/or its label. Atomhenge may be the best people to speak to about this. I estimate the overall cost will be in the region of about £200,000. My rough breakdown is as follows, based on the costs involved:

The venue; all possible venues used by Hawkwind back in the day (i.e. Sunderland's the Locarno, Liverpool Stadium, and Brixton's Sundown) have either gone or changed completely from how they appeared in 1972. A new one will have to be found that is suitable. It must be the same style, an identical type of stage, and the same measurements and dimensions as the old venues. Brixton Sundown had a seating capacity of over 2000 people, so quite a large venue. To hire one for a weekend of filming will be about £10,000.



The Brixton Academy, 1970s, and Liverpool Stadium, 1950s.

The payment/salary of crew:

The director, producer, video editor, cameramen (I estimate we will need five—see figure of stage below), the actors or musicians playing the parts (remember, these do not have to be professional actors/musicians; they will not really need to act, only mime to the lyrics/music). This is a visual representation, a film; the soundtrack has already been provided, so in essence we are working in reverse to a normal production where the film is shot, then the music is created to go with each scene. We have our scenes—the songs. All we need are the players to stand in for the original musicians and singers. This may present some difficulty. I have provided photos of each member of the band taken around the time of the Ritual, we just have to find the lookalikes who will preferably be sporting long hair, facial growths (i.e. beards, moustaches, sideburns, etc.), tattoos, generally looking like hippies of the era. They will need to be dressed appropriately. This will be another cost, but I am sure there are some cheap thrift stores and vintage clothing retailers out there that should be able to help. We need T-shirts, jackets, flared trousers/jeans, belts/buckles, also shoes of the period, although the latter aren't too important as they will rarely appear in the frame. About £100,000.

Another cost will be the hiring of the equipment:

PA system, stacked speakers (remember, these aren't there purely to show, they will have to work so the soundtrack can be heard through them), onstage monitors (ditto), lights, cameras, etc. About £50,000.

Also, another cost is catering. I estimate it will take at least 3 – 4 days of rehearsals to get the set up right. The days will be long as the actors/musicians will need to be well-rehearsed and drilled in their roles to make sure they are a tight outfit, knowing every word, every drumbeat, every chord, etc., off by heart. Therefore they will be getting hungry and will need to be fed throughout the day. Shooting will take up a whole weekend, maximum. Editing the film footage will probably take over a week. But this can be done back at the studio/editing room, or even at home if the editor has his/her own equipment, so he/she can provide their own catering, but their time will obviously have to be paid for. Only about £2,000.

We will also have to provide the crew/actors with overnight accommodation, in nearby, local hotels or B&B's, not too lavish but sufficient to satisfy their requirements. Some may need transportation to the venue, so that will be another cost involved. Say £5,000. But much cheaper if filmed outside of the capital.

Film or video tape will have to be paid for. I would rather it was a hi-res format suitable for projection in IMAX theatres; the film will first be shown in cinemas, then brought out on DVD/Blu-ray. This is where the production costs will be recouped; any profits of course will be a bonus. About £20,000.

Then there is advertising. In most cases it will be free, like on the web, but in print (and on TV/radio), it will have to be paid for. We want everyone to know about this film, so we must advertise in newspapers, magazines, on the radio and TV, not just on the web. Roughly £15,000.

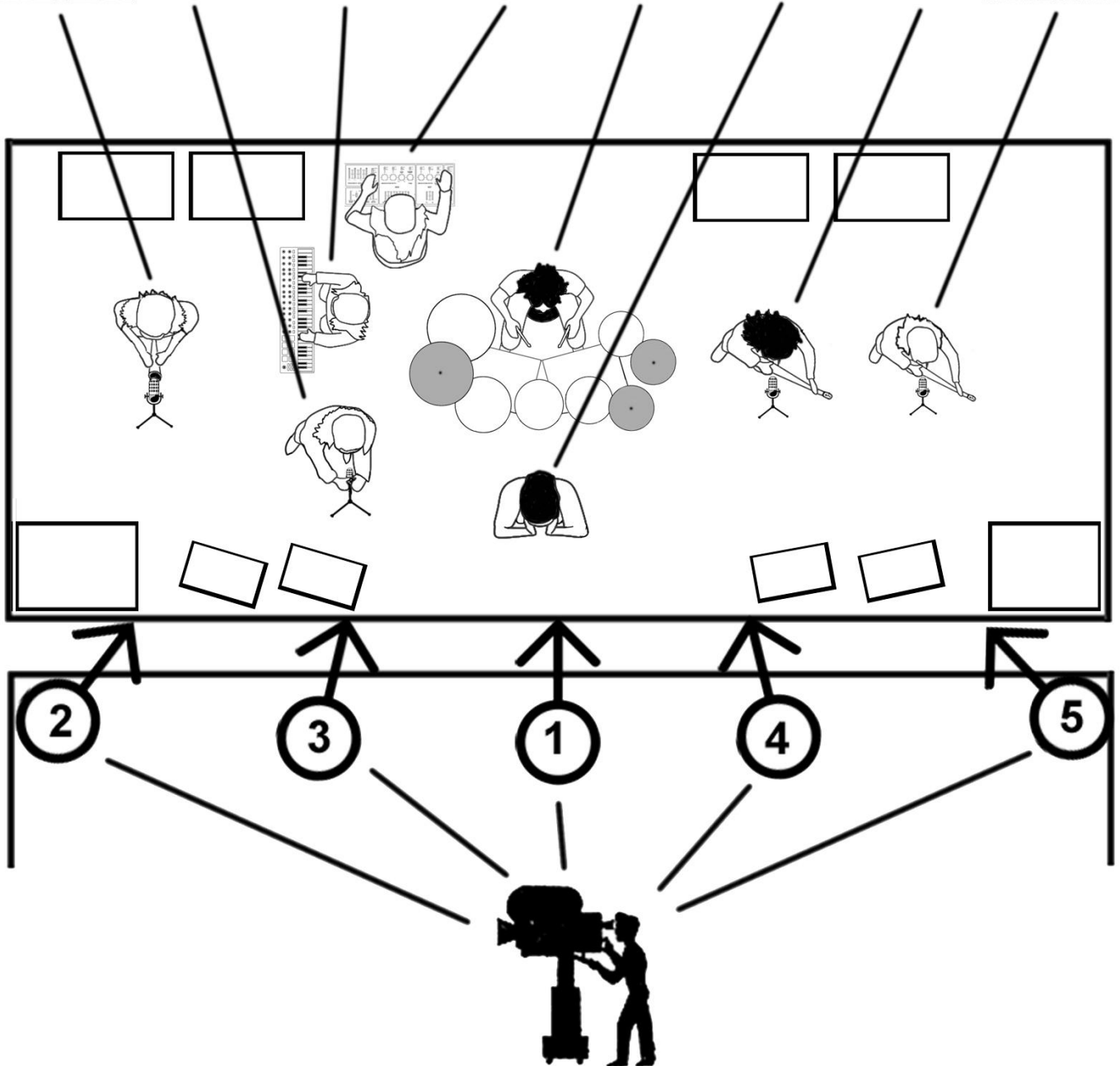
There may be other costs, like insurance, health and safety, security (doormen may need to be employed to keep nosey parkers out), ambulance staff or paramedics, etc., will also need to be on standby should any accidents occur requiring immediate medical attention. Although it is only a small scale production, costs do escalate, even for a film like this which is filmed entirely indoors, with a small crew and no more than a dozen personnel, depending on whether there is only one dancer or three. Note there will be no audience: WE ARE THE AUDIENCE, so therefore there will be no need to hire extras; the floor of the auditorium will be empty, the cameras won't be pointed towards where the crowd should be, only at the stage. This is to make the film more immersive, to draw us in. We don't want to be put off by faces in the crowd or have some of them trying to grab our attention; it will be focused only on what is occurring on the stage.

We are taking the viewer on a journey, if you like, in the same vein as the stargate sequence in Kubrick's *2001*. We want the viewer to feel he is being transported to another world by an assault on the senses that is not only aural but also visual. Anything else will act as a distraction: he must be absorbed in the viewing/hearing experience. So the film will have to be done professionally without flaws and certainly without anachronisms: i.e. there should be nothing on display that is not relevant to the era of 50 years ago, therefore no smart phones, no smart watches, no hairstyles or make-up of the 21st century, and also of course should the female dancer wish to cavort naked onstage then she must not be shaved down there. Women at the time did not shave off their pubic hair; this is purely a modern trend, therefore she will have to be hairy or wear a merkin (pubic wig).

Lastly, note there are no official lyrics accompanying any of Hawkwind's albums; the only lyrics that do appear in printed format are some songs in the tour programme (see here: <https://archive.org/details/tour-prog>) which are the following: 'Sonic Attack,' 'This is Earth Calling,' 'Lord of Light,' 'Down Through the Night,' 'The Black Corridor,' 'Space is Deep,' 'Orgone Accumulator,' 'Brainstorm,' '10 Seconds of Forever,' '7 by 7,' 'Time we Left this World Today,' as well as 'Psychedelic Warlords' (which would appear on their next album, *Hall of the Mountain Grill*), and 'The Watcher' from *Doremi Fasol Latido*, which wasn't played on the Space Ritual tour. This means the lyrics for the following tracks: 'Born to Go,'

‘Upside Down,’ ‘Master of the Universe’ and ‘Welcome to the Future,’ are not available officially. I have provided them based on my own interpretation of the words, as well as researching those of other fans who have provided theirs on various websites. That is to say, the lyrics for these songs in the accompanying script are approximate only and may not be quite correct. Also, there appear to be discrepancies over some of the words compared to the printed lyrics, which may be down to not remembering the precise words or the singer choosing to give his own version of them. A good case in point is ‘The Awakening’ where I have already mentioned there are slight discrepancies between the printed and spoken versions.

Now follows the script, which is only a rough draft, and is open to adaptation and thus can be amended or modified if need be. The same with the images provided, they are purely suggestive, there to give an idea of what I have in mind. Others may disagree with them, preferring to reject them. Fair enough, I am open to suggestions anyway: none of this is set in stone, so revisions will be welcome. Also, the production team may have their own ideas.



STAGE SET-UP SHOWING POSITIONS OF PERFORMERS AND THE CAMERAS
(NOTE THERE ARE NO CAMERAS ON THE STAGE. EVERYTHING IS SHOT
FROM THE FRONT, FROM THE POINT OF VIEW OF THE AUDIENCE.)

The Script

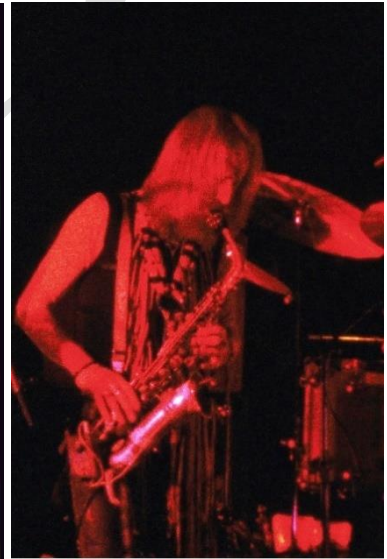
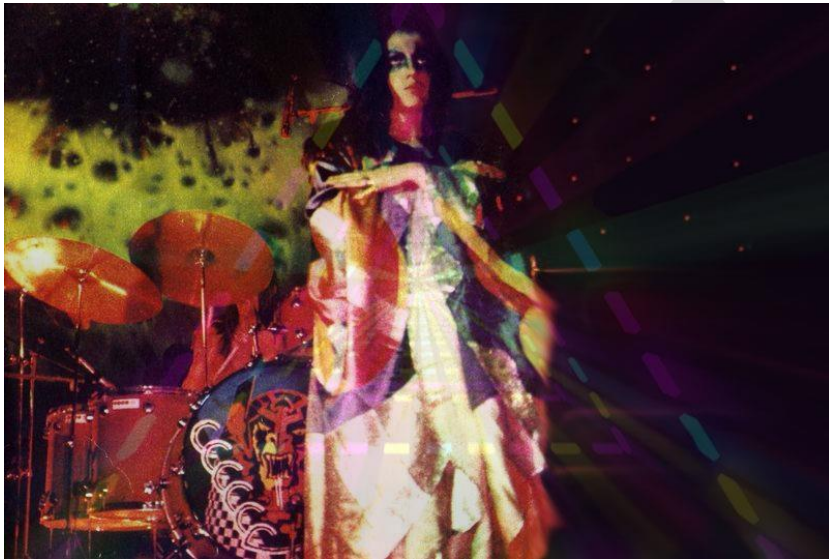
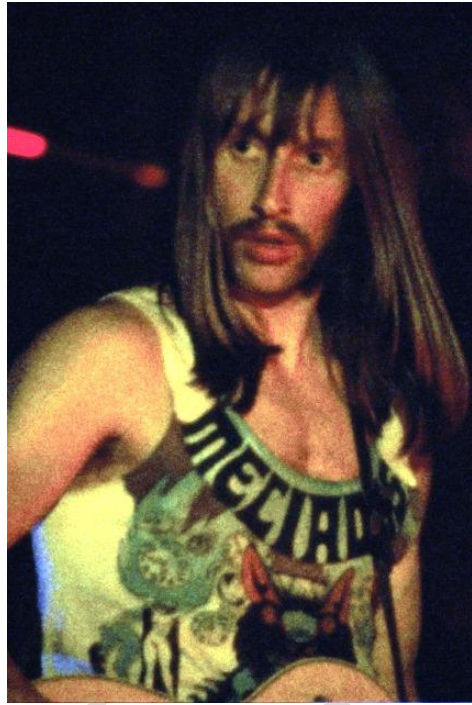
PLEASE BE ADVISED THAT THE FOLLOWING CONTAINS STROBOSCOPIC AND FLASHING LIGHTS. IF YOU SUFFER FROM EPILEPSY OR ARE LIABLE TO FITS BROUGHT ON BY SUCH STIMULI, THEN WE SUGGEST YOU REFRAIN FROM WATCHING THIS FILM.

INT. VENUE. NIGHT

1. Earth Calling

We are in the middle of the auditorium. It is dark. It is silent. We hear a faint rumbling in the distance. We move closer to the stage, vaguely see figures moving around, picking up their instruments. We then hear more rumbling, but this time louder, accompanied by strong vibrations as if we are on a plane or a jet, about to take off. It gets louder. We then see on the backdrop a point of light, getting bigger and bigger, looming before us, and realise it is the earth surrounded by space.





Camera #3 CU on CALVERT as he speaks, then do a full pan as the stage lights come on. We get lights flashing across the stage as if sparks of ignition, matching the sounds.

CALVERT

(As if through a megaphone)

This is earth calling
Earth
Calling
This is earth
Calling earth
Calling this is earth calling
Earth calling this is earth calling
Earth calling this is earth
Calling earth calling this is
Calling earth calling this is
Calling earth calling this is earth
Calling this is earth calling this is earth

CUs from cameras #2, #3, #4 & #5, on BROCK, KING, LEMMY, CALVERT, TURNER, DIK MIK, DETTMAR, lastly STACIA as she enters stage right. She is wearing a cape, wrapped around her body. She stands motionless in front of the band, stage-centre, facing us.

2. Born to Go

We do a CU on BROCK as he plays the opening chords. Suddenly the whole stage lights up, bright. STACIA disrobes, dropping her cape to the floor. She is naked and bursts into movement, in time with the music, dancing ecstatically.

We see animations across the backdrop, based on the back cover of Doremi Fasol Latido, the figures launching off like rockets, self-propelled, leaving the planet, entering space.

Camera #5 CU on BROCK.

BROCK

We were born to go
We're never turning back
We were born to go
And leave a burning track

We were born to go
And leave no star unturned
We were born to grow
We were born to learn

Camera #2 CU on TURNER.

TURNER

We're breaking out of the shell
We're breaking free
We're hatching our dreams into reality

Camera #5 CU on BROCK.



BROCK

We were born to blaze
A new clear way through space
A way out of the maze
That held the human race

We were born to go
As far as we can fly
We were born to go
To blow the human mind

Camera #2 CU on TURNER.

TURNER

We're breaking out of the shell
We're breaking free
We're hatching our dreams into reality

[Instrumental]

As we go for the long instrumental we project images of planets, stars, supernovae, galaxies, laser beams, etc., on the backdrop.

Camera #5 CU on BROCK.

BROCK
(Cont'd)

We were born to go
As far as we can fly
We were born to go
To blow the human mind

*Camera #1 CU on STACIA, dancing, rising up and down, her arms like wings about to fly.
Camera #2 CU on TURNER.*

TURNER

We're breaking out of the shell
We're breaking free
We're hatching our dreams into reality

3. Down Through the Night

The auditorium goes dark, silent for a few seconds. STACIA remains motionless on the floor, lying there naked. The music starts. She slowly rises as if awakening.

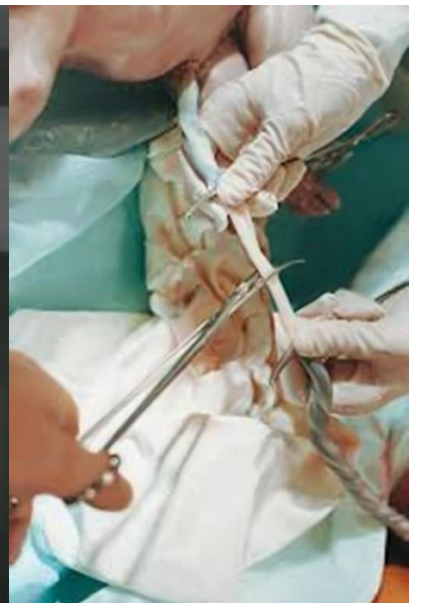
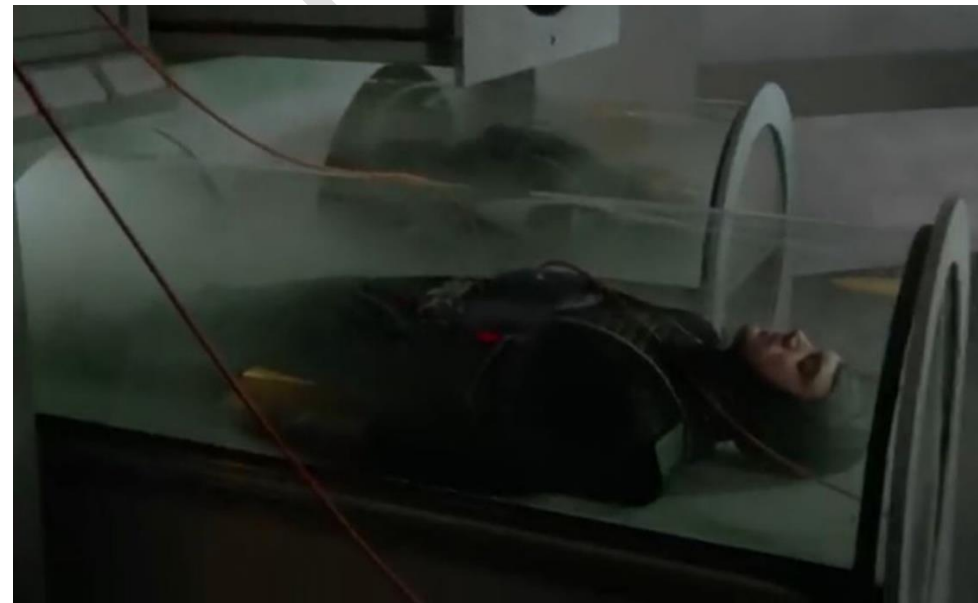
Camera #1 CU on STACIA.

Camera #4 CU on LEMMY, on bass.

Camera #5 CU on BROCK.

BROCK

Down, down and down
Round, round and round
As we spin through the night
With ever increasing might



Down, down and down
Round, round and round
Returning volumes of sound
Into the blackness we drown

Round, round and round
Round, round and round
As we lay in our sleep
The appointment we keep

Down, down and down
Down, down and down
Only the rushing is heard
Onward flies the bird

Deep, deep, and deep
Must we sink in our sleep

Down, down and down,
Round, round and round,
Round, round and round,
Down, down and down,
Round, round and round,
Round, round and round ...

Spinning galaxies, whorls, black holes, etc., ever seeming to draw us in, projected on the backdrop.

Camera #1 CU on STACIA as she twirls around, now covered in her cape, the cape extending like wings, her arms outstretched. She raises them up as if to take flight. We go for soft lighting, gradually picking up pace in time with the guitar, the occasional flash of light, then into full motion as the song progresses.

Camera #4 CU on LEMMY, on bass.

As the music slows we soften the lights, almost dark, with the occasional glare, in time to the sounds.

Camera #3 CU on DIK MIK, adjusting knobs.

Then totally black.

4. The Awakening

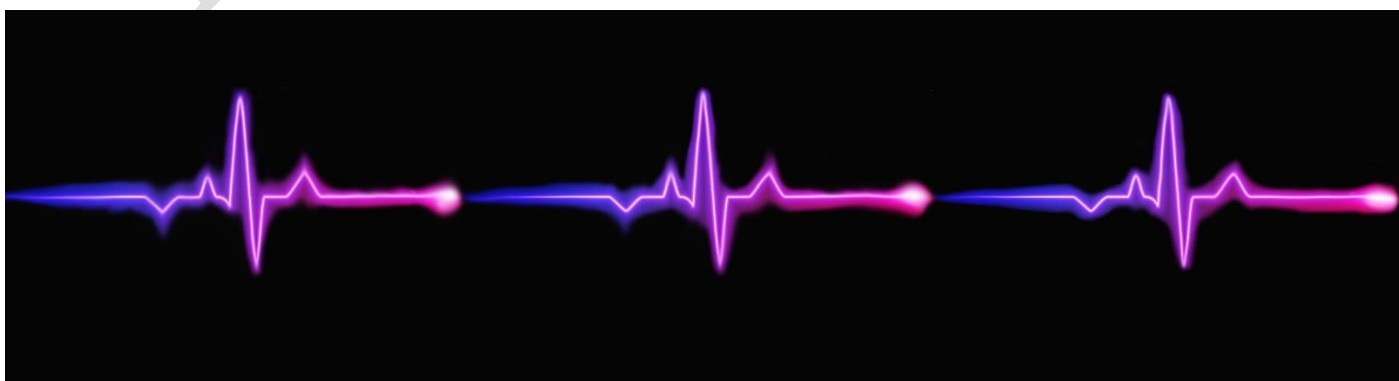
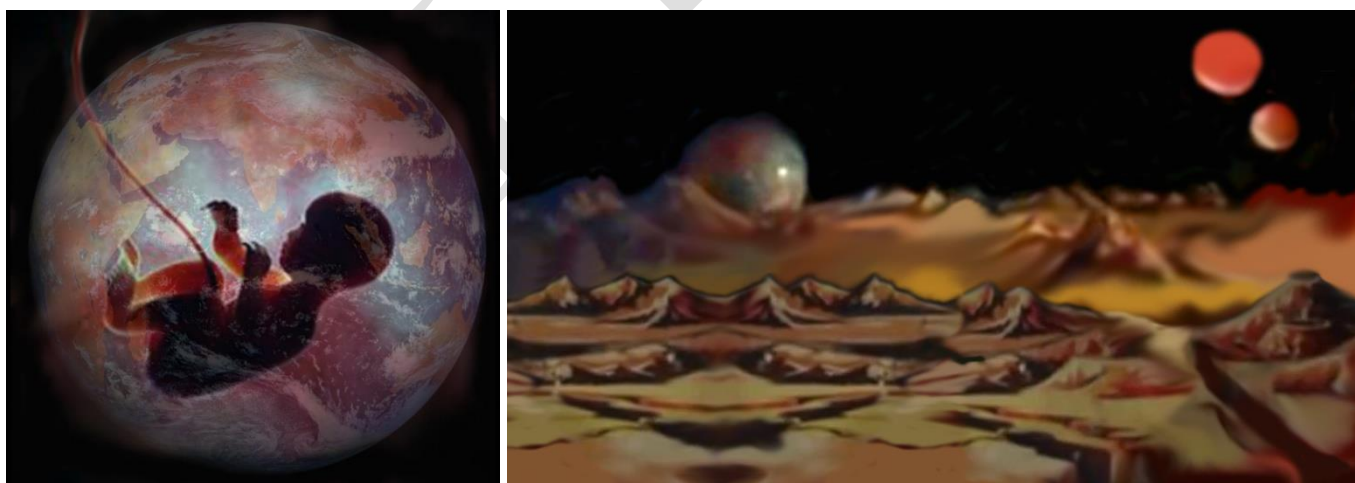
Still in the dark, we zoom in on CALVERT, his face lit up, in the spotlight.

Camera #3 CU on CALVERT.

CALVERT

I would rather the fire-storms of atmospheres
Than this cruel descent from a thousand years
Of dream into the starkness of the capsule
Where two of our crew still lay suspended cool
In their tombs of sleep

The nagging choirs of memory
The tubes and wires worming from their flesh to machinery
I would have to cut...
Such midwifery is but one function of the leader here



On backdrop, little flashes of light like a heartbeat flickers across the screen, images of space, a rocket landing, and inside showing the crew asleep in their sleep chambers. Images of circuitry, tubes, wires, we see them extend like entrails/umbilical cords. Surgical procedures, surgeons in masks, a foetus, amniotic fluid, etc., superimposed over Earth seen from outer space.

Floating in a sac of fluid dark, a clear
Century of space away from Earth
While one man stirs from the trauma of his birth
Attending to the hypno-tapes
Assuring him that this is reality however grim
Our journey's end

Landing itself was nothing
We touched upon a shelf of rock
Selected by the automind
And left a galaxy of dreams behind ...

CU on capsule in a desolate landscape, red like Mars, perched on a shelf of rock. Slowly pull back to reveal the infinity of space till the planet becomes a tiny dot, then disappears.

5. Lord of Light

Lots of lights flashing and wild images on backdrop. The stage lights up, we see STACIA now standing naked facing us. She swings into motion as the music picks up.

Camera #4 CU on LEMMY, on bass.

Camera #5 CU on BROCK.

BROCK

The elements that gather here
Upon this hill shall cast no fear
Of lines that march across the world
For travel which no man has heard

Camera #1 CU on STACIA as she brings her arms up and out, then lowers them, dropping her whole body to the floor, flings her arms out again, etc.

The moon that shines its beam so bright
Of stones that measure the silvery light
The energy that travels here
It happens on the seventh year

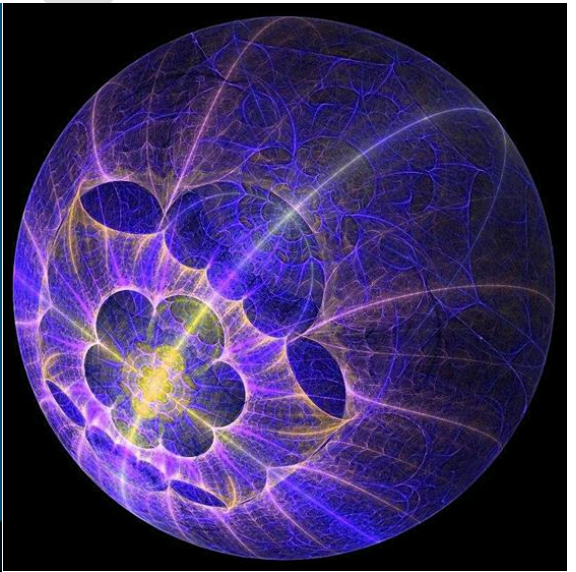
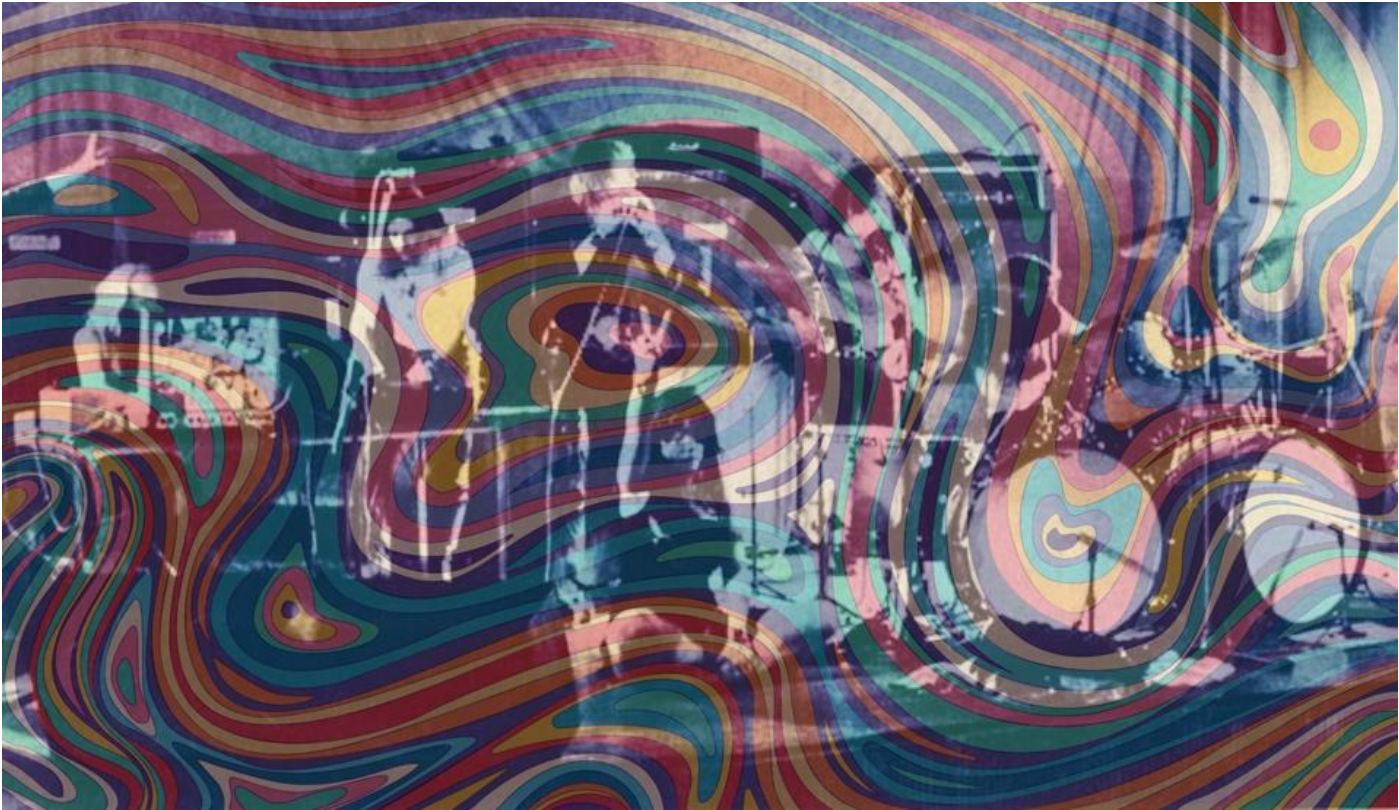
Lunar images on backdrop, getting brighter, so bright we have to close our eyes. Pulsars, lines of light, diodes flickering, laser beams, ley-lines connecting to sacred spaces, as if sending energy from one galaxy to the next, vortices of energy ... Mesocyclones, tornadoes, hurricanes all active, fill the screen and then the sun bursts through these images, bright, sunbeams spangling across the sky.

[Long instrumental]

More images of Nature springing to life.

Camera #4 CU on LEMMY, on bass.

Camera #1 CU on STACIA dancing.



Camera #2 CU on TURNER, on sax.

Camera #5 CU on BROCK.

BROCK

(Cont'd)

The elements that gather here
Upon this hill shall cast no fear
Of lines that march across the world
For travel which no man has heard

Glastonbury Tor, ley-lines, pulses of energy being transmitted round the world on backdrop.

The moon that shines its beam so bright
Of stones that measure the silvery light
The energy that travels here
It happens on the seventh year

Lunar images on backdrop, getting brighter, etc.

A day shall come, we shall be as one
Perhaps the dying has begun
From the realms beyond the sun
Here our lifetime has begun

Mesocyclones, tornadoes, hurricanes all active, fill the screen and then the sun bursts through these images, bright, sunbeams spangling across the sky.

[Long instrumental]

Camera #2 CU on TURNER, on sax.

Pull back as the song finishes, then darkness.

6. The Black Corridor

Still in darkness we get flashes of light, matching the sounds. Images taken from space on backdrop.

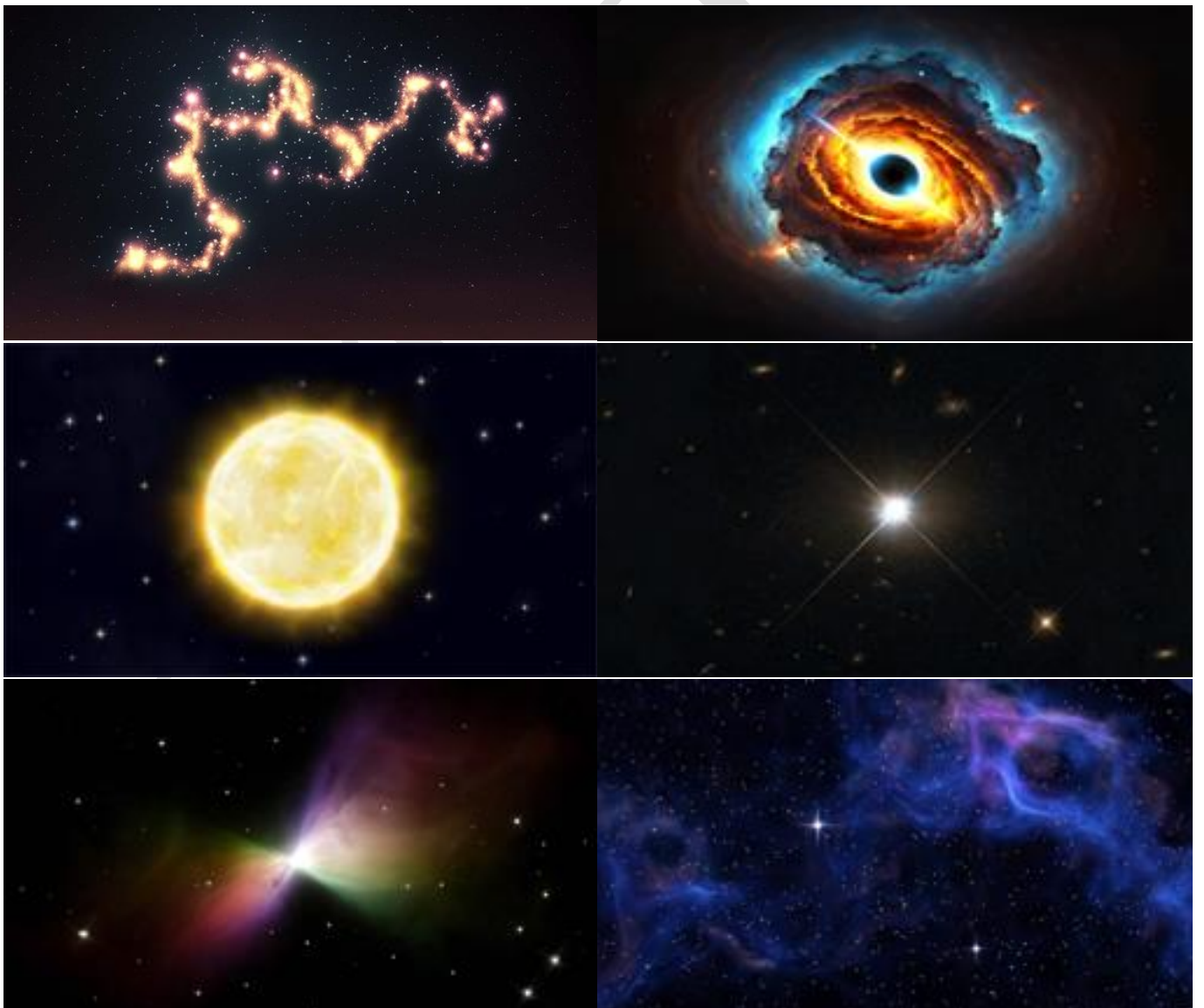
Camera #3 CU on CALVERT.

CALVERT

Space is infinite, it is dark
Space is neutral, it is cold
Stars occupy minute areas of space
They are clustered a few billion here
And a few billion there
As if seeking consolation in numbers

*Images of galaxies on backdrop as we plunge into space, stars rushing past us, supernovae in the distance, red dwarves, white dwarves, black holes, etc.
Galaxies warping, colliding, merging, etc.*

Space does not care
Space does not threaten
Space does not comfort
It does not speak



It does not wake
It does not dream
It does not know
It does not fear
It does not love
It does not hate
It does not encourage any of these qualities

*Then darkness as if in a void.
We get the occasional sparkle to match the sounds.*

Space cannot be measured
It cannot be angered
It cannot be placated
It cannot be summed up
Space is there

Space is not large, and it is not small
It does not live, and it does not die
It does not offer truth and neither does it lie
Space is a remorseless, senseless, impersonal fact
Space is the absence of time and of matter

7. Space is Deep

*Still in the dark, we gradually light up, with flickering flames on backdrop. We zoom in to see it is a star being reborn. We go past it as if travelling down a long dark corridor until we see a face; it is the face of BROCK, in the spotlight.
Camera #5 CU on BROCK.*

BROCK/LEMMY

Space is dark, it is so endless
When you're lost it's so relentless
It does not feel, it does not die
Space is neither truth nor lie

Camera #1 CU on STACIA dancing, slowly as if her movements are being guided.

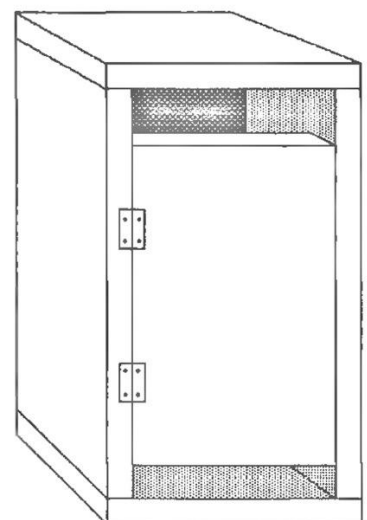
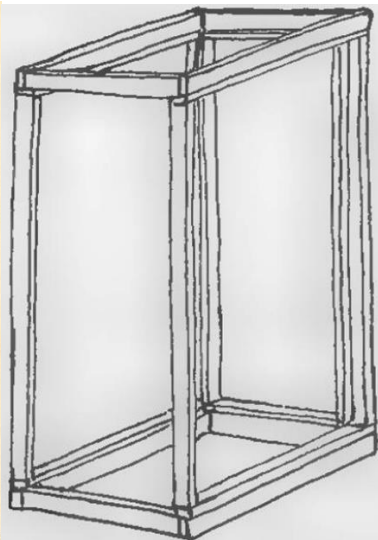
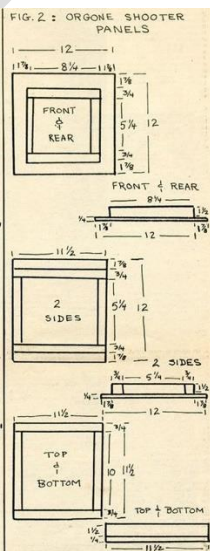
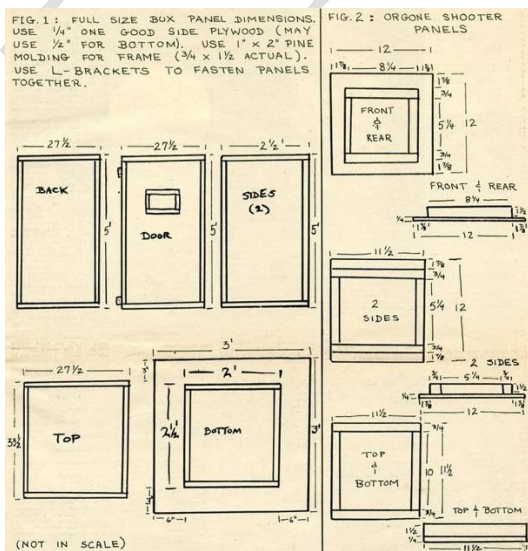
Is this the reason, deep in our minds?

Camera #2 CU on TURNER on sax.

Camera #4 CU on LEMMY, on bass, singing backing vocals.

It does not feel, it does not die
Space is neither truth nor lie
Into the void we have to travel
To find the clue which will unravel
Is this the reason, deep in our minds?

The secret lies with our tomorrow
In each of us is a hidden sorrow
The path goes onwards through the night
Beyond the realms of ancient light
Is this the reason, deep in our minds?



[Long instrumental]

Camera #2 CU on TURNER, on sax.

Camera #1 CU on KING, on drums.

As the track fades, we see STACIA gradually collapse to the floor, lying inert. It goes dark.

8. Electronic No. 1

Cameras #1 and #3, CU on DEL & DIK MIK as they create the sounds we hear, with flashes of coloured lights, a mixture of oscillators, circuitry, diodes blipping across the backdrop.

DIK MIK/DEL
(Generating sounds)

9. Orgone Accumulator

We now project images of Reich's accumulator, giving technical drawings, engineer's designs, of various shapes including square boxes, cones, pyramids (inc. Great Pyramid of Giza as an accumulator) on the backdrop. Also an image of Joe 90 in his sphere, but colourised to the point of over-saturation, psychedelic, with colours spinning off.
Camera #3 CU on CALVERT.

CALVERT

I've got an orgone accumulator
It makes me feel greater
I'll see you sometime later
When I'm through with my accumulator

Camera #1 CU on STACIA dancing, this time wrapped in her cape which she is whirling around in as if in her own sphere.

It's no social integrator
It's a one man isolator
It's a back brain stimulator
It's a cerebral vibrator

I'm orgones
Made out of orgones

Camera #4 CU on LEMMY, on bass.

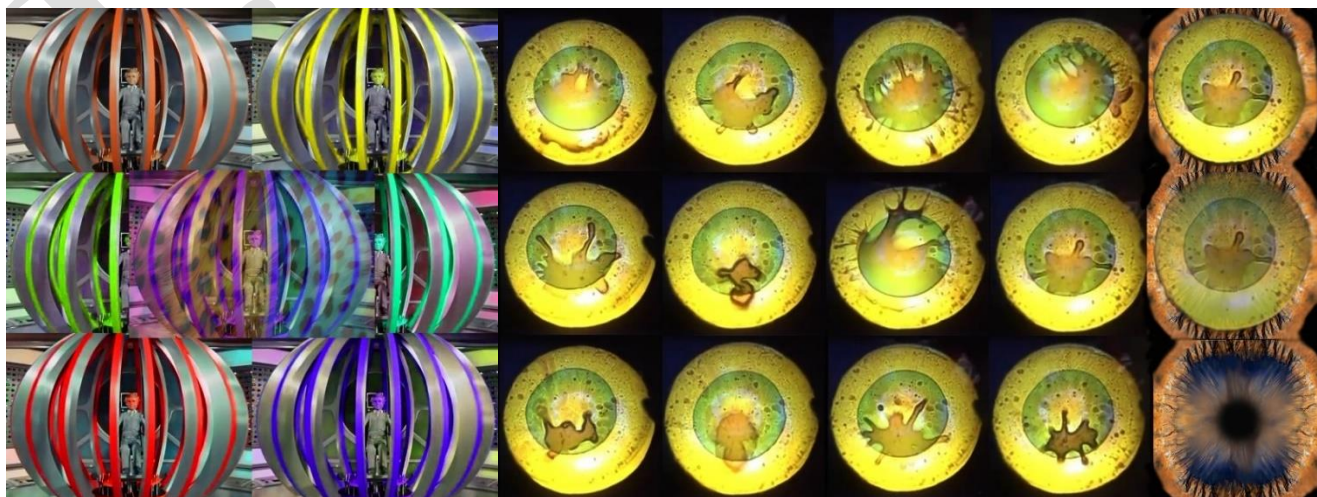
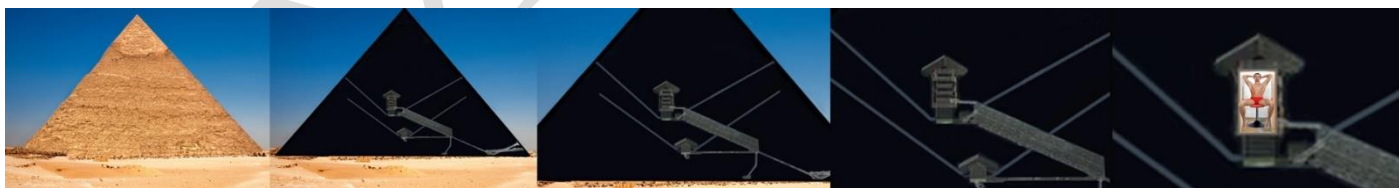
Camera #2 CU on TURNER, on sax.

Camera #1 CU on KING, on drums.

Those energy stimulators
Turn your eyeballs into craters
But an orgone accumulator
Is a superman creator

It's no social integrator
It's a one man isolator
It's a back brain stimulator
It's a cerebral vibrator

I'm orgones
I'm orgones



[Long instrumental]

Camera #4 CU on LEMMY, his fingers on the fretboard of his bass, nodding his head back and forth.

Camera #5 CU on BROCK, doing guitar solo.

Camera #3 CU on CALVERT.

CALVERT

(Cont'd)

I've got an orgone accumulator
And it makes me feel greater
I'll see you sometime later
When I'm through with my accumulator

Camera #1 CU on STACIA dancing, going wild, her long hair everywhere.

It's no social integrator
It's a one man isolator
It's a back brain stimulator
It's a cerebral vibrator

I'm orgones
I'm orgones
I'm orgones
I'm orgones
It's orgones
It's orgones
It's orgones
It's orgones
It's orgones
Orgones

[Long instrumental]

Camera #4 CU on LEMMY, nodding his head

Camera #2 CU on TURNER, sax, nodding his head.

Camera #1 CU on STACIA collapsing to the floor.

10. Upside Down

We go dark, then lights flash across backdrop. We move in on BROCK, playing guitar.

Camera #2 CU on TURNER, on sax.

Camera #4 CU on LEMMY, on bass.

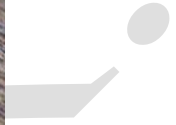
Camera #1 CU on KING, on drums.

Camera #5 CU on BROCK.

BROCK

When I stand upside down
Can't get a thing together and I don't know why

Images of world turned upside down, footage taken from the film, The Man Who Could Work Miracles, the end part where the earth stops spinning, losing gravity, etc.



Oh dear, you look so good
Don't you think it's heaven like you knew you would?
Oh dear, what shall I do?
I think that there's a reason but it's up to you
I stand upside down
Can't get a thing together and I don't know why

Camera #2 CU on TURNER, on sax.

Camera #3 CU on DETTMAR, on synth.

Camera #4 CU on LEMMY, on bass.

Camera #5 CU on BROCK, singing.

You know you look so fine
Can't get a thing together and I don't know why
I stand upside down
Can't get a thing together and I don't know why
Oh dear, what shall I do?
I think that there's a reason but it's up to you
I stand upside down
Can't get a thing together and I don't know why

11. 10 Seconds of Forever

We see STACIA collapse to the floor again. Everything has gone dark. We get occasional flashes of light. See numbers as if they're flashing from calculators on backdrop, warping, morphing into weird shapes, like a white yacht, a child's (broken) toy, etc.

Camera #3 CU on CALVERT.

CALVERT

In the tenth second of forever
I thought of the sea and a white yacht drifting
In the ninth second of forever
I thought of a leaf, a stone
The plastic fragment of a child's toy...

Camera #3 CU on DETTMAR, on synth.

Cameras #1 CU on DIK MI, creating sounds.

Backdrop has transitioning images relevant to the words.

In the eighth second of forever
I remembered a warm room where voices played
In the seventh second of forever
I thought of the life I would not lead
In the sixth second of forever,
I saw your mouth whispering something I could not hear
In the fifth second of forever
I thought of the vermilion deserts of Mars
The jewelled forests of Venus
In the fourth second of forever
I could remember nothing that I did not love
In the third second of forever,
I thought of rain against a window
I thought of the wind



In the second second of forever
I thought of the pair of broken shades lying on the tarmac
In the first and final second of forever
I thought of the long past that had led to now
And never... never... never... never...

12. Brainstorm

We lighten up the stage and go for:

Camera #5 CU on BROCK, on guitar.

Camera #1 CU on KING, on drums, doing drum roll.

On backdrop, volcanic eruptions, space folding in on itself, the earth melting, a plane on the runway taking off. In the air, it morphs into a hawk, etc.

Camera #2 CU on TURNER.

TURNER

Standing on the runway waiting to take off
I wanna fly, wanna watch me flake off
I can't move 'cause the man has a rake off
You gotta help me, help me to shake off

Camera #3 CU on CALVERT.

Camera #4 CU on LEMMY.

Camera #5 CU on BROCK.

*All doing backing vocals.**

This body of mine*—I gotta get out of this void
Body of mine*—'Cause I don't wanna be destroyed
Body of mine*—And I don't wanna turn android
Body of mine*—You've gotta help me avoid that...

Camera #3 CU on CALVERT.

Camera #4 CU on LEMMY.

Camera #5 CU on BROCK.

*All doing backing vocals.**

Brainstorm*—Here I go
Brainstorm*—Flying low
Brainstorm*—I'm gonna miss it
Brainstorm*—You bet I'll kiss it
Ahh, ahh, ahhhhh

Flashes of lightning, electrical storms, etc.

Images of police melting, turning to dust.

An explosion of light.

Can't get no peace till I get into motion
Sign my release from this planet's erosion
Paranoia police have sussed out my potion
You gotta help me or there'll be an explosion in ...

Camera #3 CU on CALVERT.

Camera #4 CU on LEMMY.



Camera #5 CU on BROCK.
All doing backing vocals.*

This body of mine*—I gotta get out of this void
Body of mine*—‘Cause I don’t wanna be destroyed
Body of mine*—And I don’t wanna turn android
Body of mine*—You’ve gotta help me avoid that

Camera #3 CU on CALVERT.
Camera #4 CU on LEMMY.
Camera #5 CU on BROCK.
All doing backing vocals.*

Brainstorm*—Here I go
Brainstorm*—Flying low
Brainstorm*—I’m gonna miss it
Brainstorm*—You bet I’ll kiss it

I’m breaking up
I’m falling apart
I’m floating away

[Long instrumental]

Camera #2 CU on TURNER.

TURNER
(Cont’d)

Brainstorm—this is it*
Brainstorm—this is it*
Brainstorm—this is it* [*ad infinitum*]

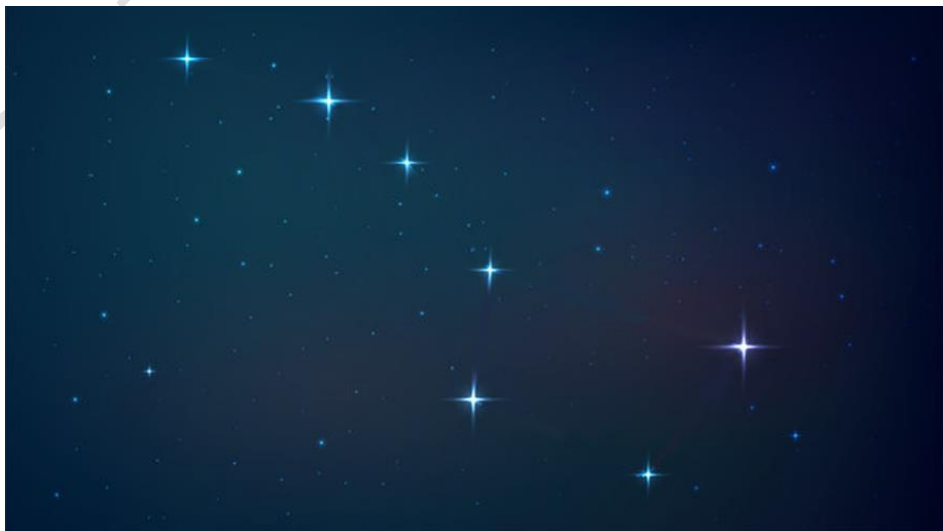
Camera #3 CU on CALVERT.
Camera #4 CU on LEMMY.
Camera #5 CU on BROCK.
All doing backing vocals.*
Camera #2 CU on TURNER.

Can’t get no peace till I get into motion
Sign my release from this planet’s erosion
Paranoia police have sussed out my potion
You gotta help me or there’ll be an explosion in ...

Flashes of lightning, electrical storms, etc.
Images of police melting, turning to dust.
An explosion of light.

Camera #3 CU on CALVERT.
Camera #4 CU on LEMMY.
Camera #5 CU on BROCK.
All doing backing vocals.*

This body of mine*—I gotta get out of this void
Body of mine*—‘Cause I don’t wanna be destroyed



Body of mine*—And I don't wanna turn android
Body of mine*—You gotta help me avoid that

Camera #3 CU on CALVERT.

Camera #4 CU on LEMMY.

Camera #5 CU on BROCK.

*All doing backing vocals.**

Brainstorm*—Here I go
Brainstorm*—Flying low
Brainstorm*—I'm gonna miss it
Brainstorm*—You bet I'll kiss it

Camera #1 CU on STACIA now standing still.

13. Seven by Seven

As the previous track devolves, implodes in on itself, we go into darkness, with STACIA collapsing to the floor, in a heap, then silence.

Beams of light now hit our eyes.

Camera #5 CU on BROCK.

BROCK

Lost am I in this world of timelessness and woe
Can I find the doorway through which I must go?

Astral imagery, doorways, portals opening & closing, a stellar path in space, etc.

Is the key to this plane too much for me to try again?
Is the passport to this world my astral soul?
My astral soul
My astral soul
My astral soul

Camera #3 CU on CALVERT.

CALVERT

Seven signs rode on seven stars
Seven ways to find the long lost bards
Seven days became seven years
While Pocus laughed and called foul jeers

Images of Great Bear whirling round North Pole star.

Seven times he cursed their seven tears
Till each one became their seven fears
What is lost is never gained again
I've cast the spell that eternity chains
No more to cry O' mortal soul
The astral path is now your fortuitous role

Camera #5 CU on BROCK.



BROCK

Lost am I in this world of timelessness and woe
Can I find the doorway through which I must go?
Is the key to this plane too much for me to try again?
Is the passport to this world my astral soul?

Astral imagery, doorways, portals opening/closing, a path in space, etc.

Camera #1 CU on STACIA dancing, slowly coming to a standstill. She disappears.

My astral soul
My astral soul
My astral soul

14. Sonic Attack

Stage goes dark, only one light fixed on CALVERT, reciting, with backdrop serving up a panoply of images, some taken from old Fifties and Sixties educational films relating to nuclear war, 'Duck and Cover' scenarios, Teapot Apple 2 test. Valetudinarians moving frantically in their wheelchairs trying to get away from some unseen danger, etc. Buildings falling apart as if hit by earthquakes, vibrating, shattering.

Camera #3 CU on CALVERT.

CALVERT

In case of sonic attack on your district, follow these rules
If you are making love, it is imperative
To bring all bodies to orgasm simultaneously
Do not waste time blocking your ears
Do not waste time seeking a sound-proofed shelter
Try to get as far away from the sonic source as possible

Do not panic, do not panic

Use your wheels, it is what they are for
Do not attempt to use your own limbs
Small babies should be placed inside the special cocoons
And should be left, if possible, in shelters
Do not attempt to use your own limbs
If no wheels are available metal, not organic, limbs
Should be employed whenever practical
Remember, in the case of sonic attack survival means

*Camera #2 CU on TURNER, backing vocal, putting on a high-pitched voice.**

Every man for himself (himself*)
Statistically more people survive if they think only of themselves
(only of themselves*)
Do not attempt to rescue friends, relatives, loved ones
You have only a few seconds to escape
Use those seconds sensibly, or you will inevitably die
Do not panic (do not panic*)
Think only of yourself (think only of yourself*)
Think only of yourself (think only of yourself*)

These are the first signs of sonic attack:



You will notice small objects such as ornaments oscillating
You will notice vibrations in your diaphragm
You will hear a distant hissing in your ears
You will feel dizzy, you will feel the need to vomit
There will be bleeding from orifices
There will be an ache in the pelvic region
You may be subject to fits of hysterical shouting or even laughter (laughter*)

Images of people laughing hysterically, footage taken from the film Reefer Madness, etc.

These are all sign of imminent sonic destruction
Your only protection is flight
If you are less than ten years old
Remain in the shelters and use your cocoon
Remember, you can help no one else (no one else*)
You can help no one else (no one else*)
Do not panic (do not panic*)
Do not panic (do not panic*)
Think only of yourself (only of yourself*)
Think only of yourself (only of yourself*)

15. Time We Left This World Today

We go for a dark, hardly lit stage, focus on the backdrop, old films of astronauts suiting up, putting on helmets, entering space capsules, etc.

Camera #5 CU on BROCK.

BROCK

Time we left (this world today*)
Time we left (this world today*)
Time we left (this world today*)
Time we left (this world today*)
Time we left (this world today*)
Time we left (this world today*)
Time we left (this world today*)
Time we left (this world today*)
Time we left (this world today*)
Time we left (this world today*)

Camera #1 CU on STACIA returning, dancing.

Camera #2 CU on TURNER.

Camera #4 CU on LEMMY.

*Both doing backing vocals.**

Camera #2 CU on TURNER, on sax.

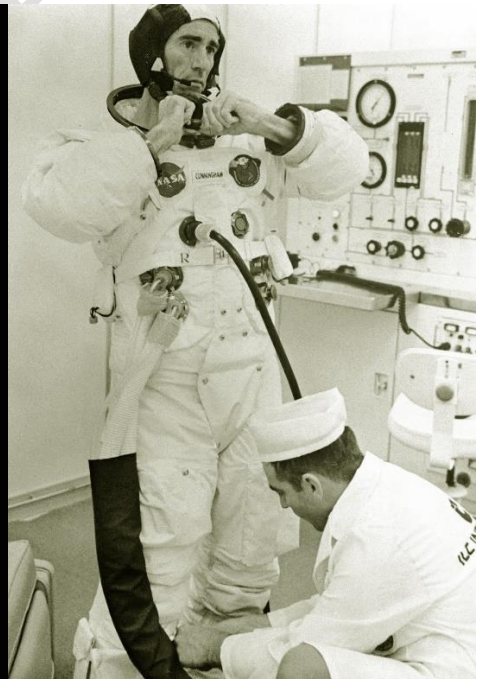
Camera #5 CU on BROCK.

So many people (seem to say*)
So many people (seem to say*)
So many people (seem to say*)

Camera #2 CU on TURNER.

Camera #4 CU on LEMMY.

*Both doing backing vocals.**



Camera #5 CU on BROCK.

They watch you as you (walk the street*)
They watch you as you (walk the street*)
They watch you as you (walk the street*)
They watch you as you (walk the street*)

Camera #2 CU on TURNER.

Camera #4 CU on LEMMY.

*Both doing backing vocals.**

Camera #5 CU on BROCK.

Cast sly glances (at who you meet*)
Cast sly glances (at who you meet*)
Cast sly glances (at who you meet*)

Camera #2 CU on TURNER.

Camera #4 CU on LEMMY.

*Both doing backing vocals.**

Camera #5 CU on BROCK.

Brain police are (not far behind*)
Brain police are (not far behind*)
Brain police are (not far behind*)
Brain police are (not far behind*)

Camera #5 CU on BROCK.

Camera #2 CU on TURNER.

Camera #4 CU on LEMMY.

*Both doing backing vocals.**

Time we left (this world today*)
Time we left (this world today*)
Time we left (this world today*)
Time we left (this world today*)
Time we left (this world today*)
Time we left (this world today*)

Camera #2 CU on TURNER.

Camera #4 CU on LEMMY.

*All doing backing vocals.**

Camera #5 CU on BROCK.

Ahhhhhhh

[Long instrumental]

Camera #4 CU on LEMMY, on bass.

Camera #2 CU on TURNER, on sax.

Camera #5 CU on BROCK.



BROCK

(Cont'd)

Time we left (this world today*)

Time we left (this world today*)

Time we left (this world today*)

Time we left (this world today*)

Time we left (this world today*)

Time we left (this world today*)

Camera #2 CU on TURNER.

Camera #4 CU on LEMMY.

*Both doing backing vocals.**

Camera #5 CU on BROCK.

So many people (seem to say*)

So many people (seem to say*)

So many people (seem to say*)

Camera #1 CU on STACIA stomping, waving fists, in a robotic fashion.

They watch you as you (walk the street*)

They watch you as you (walk the street*)

They watch you as you (walk the street*)

Camera #1 CU on STACIA glaring at us, her hands spreading apart in a horizontal line as if to implicate us in some way.

Camera #5 CU on BROCK.

Cast sly glances (at who you meet*)

Cast sly glances (at who you meet*)

Brain police are (not far behind*)

Brain police are (not far behind*)

Brain police are (not far behind*)

Camera #2 CU on TURNER.

Camera #4 CU on LEMMY.

*Both doing backing vocals.**

Time we left (this world today*)

Time we left (this world today*)

Time we left (this world today*)

Time we left (this world today*)

Time we left (this world today*)

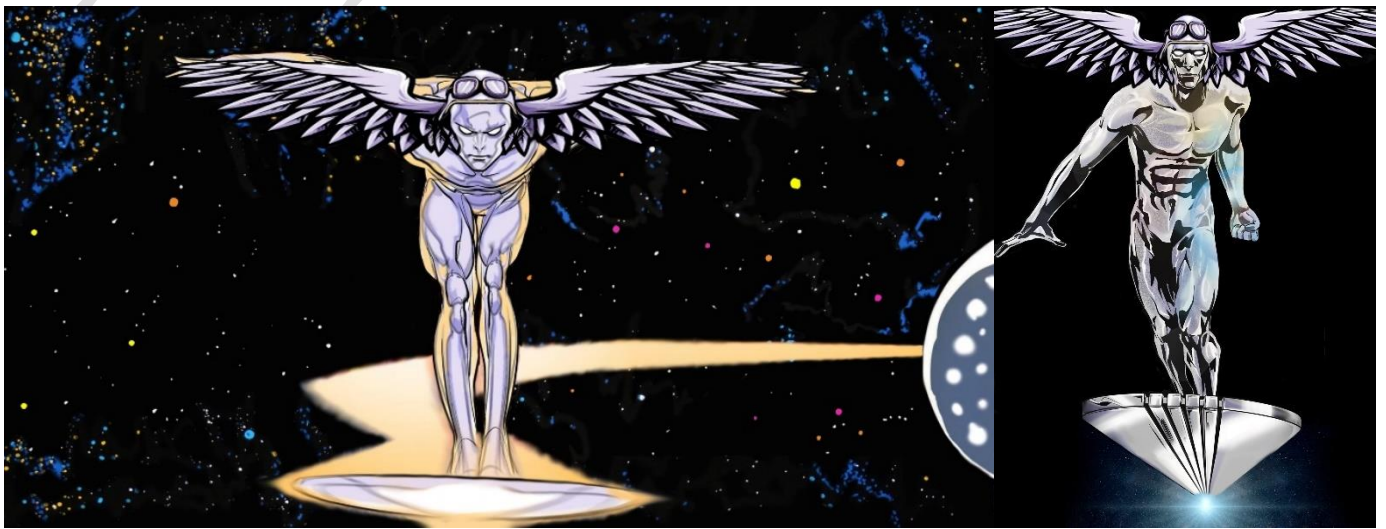
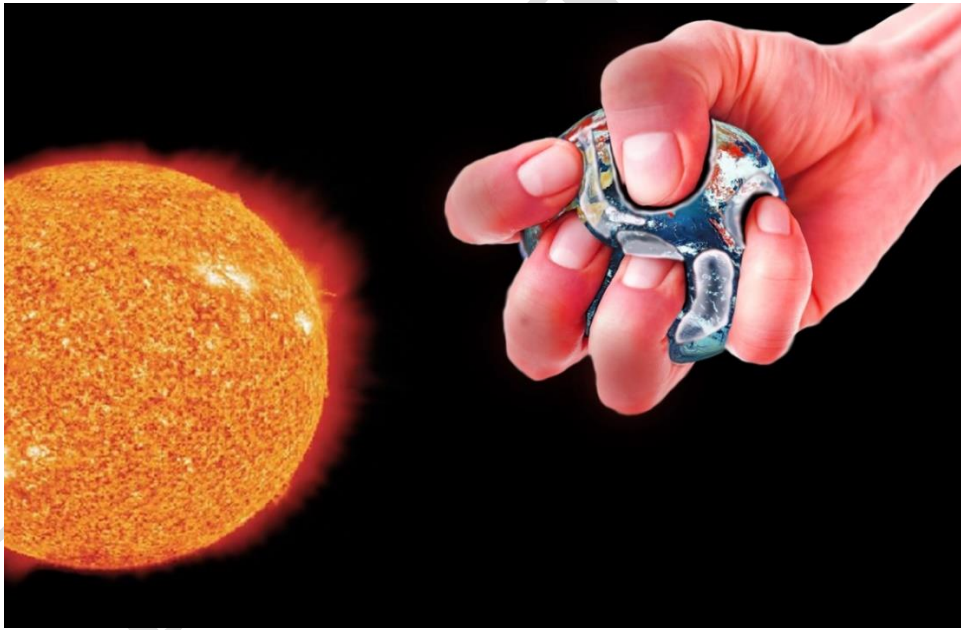
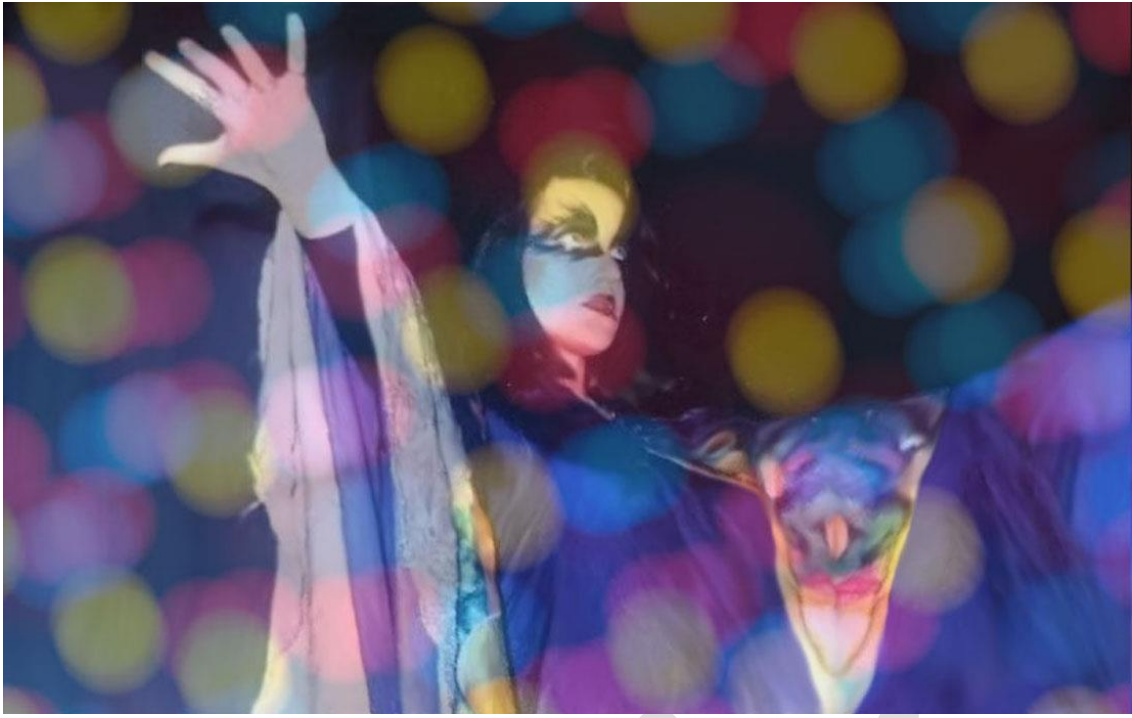
Time we left (this world today*)

Time we left (this world today*)

Time we left (this world today*)

Time we left (this world today*)

Camera #1 CU on STACIA as she slows down, stops dancing, stands still, facing us.



16. Master of the Universe

Images of power spread across the backdrop, the expanse of the universe, worlds being destroyed, crushed in a fist, etc.

Camera #2 CU on TURNER.

TURNER

I am the centre of this universe
The wind of time is blowing through me
And it's all moving relative to me
It's all a figment of my mind
In a world that I've designed
I'm charged with cosmic energy
Has the world gone mad or is it me?

[Long instrumental]

We see a figure in darkness arise from the ground, he catapults into space on a silver surfboard, and is surfing through space, like the Silver Surfer, with goggles on his helmet that has sprouted wings. Then we see him riding on a laser beam, being transported from one distant galaxy to another, billions of light-years away.

Camera #1 CU on STACIA dancing madly, wildly.

Camera #2 CU on TURNER.

TURNER

(Cont'd)

I am the creator of this universe
And all that it was meant to be
So that we might learn to see
The foolishness that lives in us
And stupidity that we must suss
How to banish from our minds
If you call this living, I must be blind.

Camera #1 CU on STACIA freezes, faces us.

17. Welcome to the Future

It goes dark again, minimal activity onstage as if winding down, the occasional flashing image, etc.

Camera #3 CU on CALVERT.

CALVERT

Welcome to the oceans in a labelled can
Welcome to the dehydrated land
Welcome to the south police parade
Welcome to the neo-golden age
Welcome to the days you've made
You are welcome

Images of oceans, clouds scudding cross the sky as if sped up, deserts, police marching, etc.

Camera #1 CU on STACIA extending her hands out as if she is beckoning us to her bosom.

You are welcome (you are welcome*)



Welcome (welcome*)
Welcome (welcome*)
You are welcome
You are welcome

*Camera #2 CU on TURNER, backing vocal, putting on a high-pitched voice.**

Camera #5 CU on BROCK, on guitar.

Camera #1 CU on KING doing drum roll. End.

ALL

Thank you, goodnight
Goodnight

Cameras #1, #2, #3, #4, and #5 do quick zooms, panning, as we see BAND putting down their instruments, and KING stepping away from his drum kit. STACIA, with cape on, bowing to audience. We hear stamping of feet, clapping, cheering, etc., all around us. Then it goes dark.

18. You Shouldn't do That

As an encore, we see the BAND come back onstage to do one more song, the lengthy 'You Shouldn't do That' (it is a bonus track that can be omitted if necessary). There is clapping as the BAND wave to us, THE AUDIENCE, and take their positions.

Flashing images across the backdrop. Lights swirling, explosions of colour.

Camera #3 CU on CALVERT.

CALVERT

You shouldn't do that (should do that*)
You shouldn't do that (should do that*)
You shouldn't do that (should do that*)

Camera #2 CU on TURNER, on sax.

*Camera #5 CU on BROCK, on guitar, doing backing vocals.**

You shouldn't do that (should do that*)
You shouldn't do that (should do that*)
You shouldn't do that (should do that*)
You shouldn't do that (should do that*)

Camera #1 CU on STACIA dancing in a robe.

Backdrop: images of police, street riots, the Paris riots of '68, hippies being turfed out, rebelling, waving banners, police taking up arms, etc.

You try so hard to get somewhere
They put you down and cut your hair
They're saying you're no good, they just don't care
You're trying to fly
You get nowhere (you get nowhere*)

Camera #1 CU on KING whacking the drums, his hair going everywhere.

You get nowhere (you get no air*)
You get no air (you get no air*)
You're getting aware (you're getting aware*)



You're getting aware (you get nowhere*)
You get no air (you're getting aware*)
You get no air (you're getting aware*)
You get no air (you're getting aware*)

[Long instrumental]

Camera #3 CU on CALVERT.

CALVERT
(Cont'd)

You shouldn't do that (should do that*)
You shouldn't do that (should do that*)
You shouldn't do that (should do that*)

*Camera #5 CU on BROCK, on guitar, doing backing vocals.**

You shouldn't do that (should do that*)
You shouldn't do that (should do that*)
You shouldn't do that (should do that*)
You shouldn't do that (should do that*)

You want so hard to get somewhere
With trees and flowers growing there
If you can't make it, you're going spare
You're trying to fly, you get nowhere
You get nowhere (you get nowhere*)
You get no air (you get no air*)
You get no air, you're getting aware
You're getting aware, you're getting aware
You get nowhere, you get no air
You're getting aware ...

Camera #1 CU on STACIA dancing with diaphanous cape, but slowing down, gradually till the end. She stops.

Stage in semi-darkness.

Cameras #1, #2, #3, #4, and #5 do quick zooms, pan, as BAND thanks the AUDIENCE again and leaves the stage. Clapping, cheering, etc., all around us.

ALL
Thank you, goodnight.

Part 3. Miscellanea

APPENDIX 1

Official Releases

1. *Space Ritual*, 2 LP set, original release (1973) United Artists Records–UAD 60037/8.

LP 1, side 1:

1. Earth Calling – 1:46. Vocals – Bob
2. Born to Go – 9:56. Vocals – Dave, Nik
3. Down Through the Night – 6:16. Vocals – Dave
4. The Awakening – 1:32. Vocals – Bob (Total = 19:40)

LP 1, side 2:

1. Lord of Light – 7:21. Vocals – Dave
2. The Black Corridor – 1:51. Vocals – Lemmy, Bob
3. Space is Deep – 8:13. Vocals – Dave, Lemmy
4. Electronic No. 1 – 2:26 (Total = 20:08)

LP 2, side 1:

1. Orgone Accumulator – 9:59. Vocals – Bob
2. Upside Down – 2:43. Vocals – Dave
3. 10 Seconds of Forever – 2:05. Vocals – Bob
4. Brainstorm – 9:20. Vocals – Nik (Total = 24:07)

LP 2, side 2:

1. 7 By 7 – 6:13. Vocals – Dave, Lemmy
2. Sonic Attack – 2:54. Vocals – Bob
3. Time We Left This World Today – 5:47. Vocals – Dave, Lemmy, Nik
4. Master of the Universe – 7:37. Vocals – Nik
5. Welcome to the Future – 2:03. Vocals – Bob

Credits:

Pierre Tubbs – Art Direction

Dik Mik – Audio Generator, Electronics

Lemmy – Bass, Vocals

Asgard – Coordinator [Cosmic Coordination]

Doug Smith – Coordinator [Cosmic Coordination]

Paul Fenn – Coordinator [Cosmic Coordination]

Val – Coordinator [Cosmic Coordination]

Barney Bubbles – Cover [Packaging]

Simon King – Drums

Vic Maile – Engineer

Dave Brock – Guitar, Vocals

Liquid Len and the Lensmen (Alan, John Lee, John Perrin, Jonathon Smeeton, Mike Hart) – Lighting

Michael Moorcock – Contributor [Valuable Assistance]

Miss Rene – Performer
Stacia – Performer
Tony Carrera – Performer
Nik Turner – Saxophone, Flute, Vocals
Del Dettmar – Synthesizer
Robert Calvert – Vocals [Poet and Swazzle]

All versions of *Space Ritual* appear to come from the same sets of concerts. The earlier versions such as original *Space Ritual* release, as well as releases named Volume 1 and Volume 2, appear to have been live recordings with studio overdubs. Later versions such as those titled *Space Ritual At Sundown Vol.1 & 2* and the 1985 release *Space Ritual Vol. 2* appear to contain just live recordings without any studio overdubs.

The Back on Black vinyl release titled *Space Ritual Vol. 1* contains the first disc of the remastered 2007 CD version while Vol. 2 contains the second disc.

2. *Space Ritual Volume 2*

Disc 1:

1. Electronic No. 1 [listed as 'Space'] (Dettmar/Dik Mik) – 2:15
2. Orgone Accumulator (Calvert/Brock) – 8:45
3. Upside Down (Brock) – 2:45
4. Sonic Attack (Moorcock) – 2:50
5. Time We Left This World Today (Brock) / Paranoia [unlisted] (Brock) – 13:20

Disc 2:

1. 10 Seconds of Forever (Calvert) – 2:10
2. Brainstorm (Turner) – 12:00
3. 7 By 7 (Brock) – 8:50
4. Master of the Universe (Turner/Brock) – 7:40
5. Welcome to the Future (Calvert) – 2:55

3. *Space Ritual*, 1996, EMI Premier HAWKS 4, Remasters CD, the same plus bonus tracks:

CD 1 (39:21)

1. Earth Calling (1:46)
2. Born to Go (9:56)
3. Down Through the Night (6:16)
4. The Awakening (1:32)
5. Lord of the Light (7:21)
6. Black Corridor (1:51)
7. Space is Deep (8:13)
8. Electronic No 1 (2:26)

CD 2 (68:06)

9. Orgone Accumulator (9:59)
10. Upside Down (2:43)
11. 10 Seconds of Forever (2:05)
12. Brainstorm (9:20)
13. 7 by 7 (6:13)
14. Sonic Attack (2:54)
15. Time We Left This World Today (5:47)
16. Master of the Universe (7:37)

17. Welcome to the Future (2:03)
18. You Shouldn't do That / Seeing it as You Really Are [unlisted] (6:58) – bonus track
19. Master of the Universe (7:23) – bonus track
20. Born to Go (13:02) – bonus track (Total = 107:27)

4. *Space Ritual*, 2007, Digital remaster

CD 1:

1. Earth Calling
2. Born to Go
3. Down Through the Night
4. The Awakening
5. Lord of Light
6. Black Corridor
7. Space is Deep
8. Electronic No. 1
9. Orgone Accumulator
10. Upside Down
11. 10 Seconds of Forever
12. Brainstorm (full version) – 13:46. (I prefer this version to the original cut version.)

CD 2:

1. 7 by 7
2. Sonic Attack
3. Time We Left This World Today
4. Master of the Universe
5. Welcome to the Future (full version) – 2:49
6. You Shouldn't do That (full version) – 10:38
7. Orgone Accumulator (alternate night's performance) – 8:50
8. Time We Left This World Today (alternate night's performance) – 13:22
9. You Shouldn't do That (alternate night's performance, from *Roadhawks* compilation album) – 6:42

DVD Audio (tracks are in both DTS 96/24 and 24 bit/48 kHz stereo format):

1. Earth Calling
2. Born to Go
3. Down Through the Night
4. The Awakening
5. Lord of Light
6. Black Corridor
7. Space Is Deep
8. Electronic No. 1
9. Orgone Accumulator
10. Upside Down
11. 10 Seconds of Forever
12. Brainstorm
13. 7 By 7
14. Sonic Attack
15. Time We Left This World Today
16. Master of the Universe
17. Welcome to the Future
18. You Shouldn't do That

Here the concert (or combined concerts) is given in full without breaks, whereas before with the LP, you had

to turn the record over or select the next one. The same with the CD version. There were two CDs, so there's a break about halfway. This version has the convenience of playing continuously on one side of a disc, so you get the full performance without any interruptions. (Available on YouTube:

https://youtu.be/8wHM6sRbImY?list=OLAK5uy_kCFLJeEuBQmuXIHWYQxX-zjcXtceZe8UY.)

4. Hawkwind, *Space Ritual Live—Special Edition*, Shepherd's Bush Empire, 2014

This was a one-off show in conjunction with Rock 4 Rescue in aid of various animal charities. The night consisted of two sets, the second being an almost entire run-through of the original *Space Ritual* album—'Electronic Number 1' was replaced by a new electronic instrumental piece entitled 'A Step into Space.' The event was compeered by TV presenter Matthew Wright, a big fan of Hawkwind, and the group were joined by former Soft Machine guitarist John Etheridge on 'Down Through the Night' and 'Space is Deep,' while 'Sonic Attack' was recited from a pre-recording by the great British actor Brian Blessed who did not appear at the show. 'Silver Machine' was performed as the encore (unlike the original 1972/73 shows where 'You Shouldn't do That' was the encore.)

The recording was released by Gonzo Media on 30 March 2015 in three formats: 2CD, 2CD/DVD-Video (set 2), and 2CD/2DVD-Video (both sets).

Disc 1 consists of tracks from later material, e.g. 'Steppenwolf,' 'Spiral Galaxy,' 'Reefer Madness,' 'Spirit of the Age,' etc.

Disc 2:

1. Earth Calling
2. Born to Go
3. Down Through the Night
4. The Awakening [listed as 'First Landing on Medusa']
5. Lord of Light
6. The Black Corridor
7. Space is Deep
8. A Step into Space
9. Orgone Accumulator
10. Upside Down
11. The Tenth Second Forever
12. Brainstorm
13. Seven by Seven
14. Sonic Attack
15. Time We Left (This World Today)
16. Masters of the Universe
17. Welcome to the Future
18. Silver Machine

Those involved this time round were:

Dave Brock – guitar, vocals and synth

Mr Dibs – vocals, bass and fx

Nail Hone – bass and vocals

Tim Blake – keyboards, theremin

Dead Fred (Philip Reeves) – keyboards, violin

Richard Chadwick – drums

John Etheridge – guitar ('Down Through the Night' and 'Space is Deep')

Brian Blessed – vocals ('Sonic Attack')

It is worth watching as it gives a good indication of what the original performances were like, but without the light shows that were used back then which had such an impact on the audiences in those days.

5. HAWKWIND: SPACE RITUAL 50TH ANNIVERSARY, 10 CD/1 BLU-RAY LIMITED EDITION 11 DISC BOXSET (Cherry Red Records, 2023) <https://www.cherryred.co.uk/hawkwind-space-ritual-50th-anniversary-10-cd1-bluray-limited-edition-11-disc-box-set>

Description:

- A DELUXE 11 DISC LIMITED EDITION BOXED SET OF THE CLASSIC 1973 LIVE ALBUM BY HAWKWIND
- THE ORIGINAL ALBUM NEWLY REMASTERED FROM THE ORIGINAL MASTER TAPES
- WITH NEW MIXES FROM THE ORIGINAL 16-TRACK MASTER TAPES OF THE FULL CONCERTS AT LIVERPOOL STADIUM, SUNDERLAND LOCARNO & BRIXTON SUNDOWN BY STEPHEN W. TAYLER
- INCLUDES A REGION FREE BLU-RAY DISC OF A STUNNING HIGH RESOLUTION 5.1 SURROUND SOUND MIX OF THE ALBUM WITH THE COMPLETE VERSIONS OF 'BRAINSTORM,' 'TIME WE LEFT THIS WORLD TODAY' & 'YOU SHOULDN'T DO THAT' BY STEPHEN W TAYLER
- ALSO INCLUDES A REPRODUCTION OF THE RARE SPACE RITUAL POSTER FORMAT TOUR PROGRAMME

Atomhenge, the home of Hawkwind's back catalogue, is proud to announce the release of a deluxe 50th anniversary edition of HAWKWIND's legendary live album SPACE RITUAL. Recorded on the band's UK Tour of December 1972, which followed the release of the band's recent studio album DOREMI FASOL LATIDO. The live show was a continuous performance linked by poetry recitation by ROBERT CALVERT and was a complete audio-visual experience. Featuring the dancers Stacia, Miss Renee and Tony Carrera, the concerts also featured an elaborate light show by famed lighting designer Liquid Len.

The Space Ritual tour followed the huge success of the 'Silver Machine' single (although the song did not feature in the live set) and three concerts were captured on tape by the Pye Records mobile unit. The resulting double album was adorned with memorable artwork by designer Barney Bubbles and was a Top Ten hit in the UK upon its release in May 1973. This 50th anniversary limited edition deluxe boxed set comprises 10 CDs and a Blu-ray disc and features a new remaster of the original album, along with new mixes of all three complete concerts recorded on the tour at Liverpool Stadium, Sunderland Locarno and Brixton Sundown, all mixed by Stephen W Tayler. The set also includes a stunning 5.1 Surround Sound mix of the album, along with a new stereo mix of the album, including the complete unedited versions of 'Brainstorm' and 'Time We Left This World Today' and the encore of 'You Shouldn't do That.' The set is completed with a 68 page illustrated book with new essay and a reproduction of the rare Space Ritual poster format tour programme, making this boxed set the definitive release of this legendary album.

BOXSET TRACK LISTINGS

Disc One: 'Space Ritual.' The original album remastered.

1. Earth Calling (Original album mix)
2. Born to Go (Original album mix)
3. Down Through the Night (Original album mix)
4. The Awakening (Original album mix)
5. Lord of Light (Original album mix)
6. Black Corridor (Original album mix)
7. Space is Deep (Original album mix)
8. Electronic No. 1 (Original album mix)

Disc Two: 'Space Ritual.' The original album re-mastered.

1. Orgone Accumulator (Original album mix)
2. Upside Down (Original album mix)
3. 10 Seconds of Forever (Original album mix)
4. Brainstorm (Original album mix)
5. Seven by Seven (Original album mix)
6. Sonic Attack (Original album mix)
7. Time We Left This World Today (Original album mix)
8. Master of the Universe (Original album mix)
9. Welcome to the Future (Original album mix)

Disc Three: Liverpool Stadium 22nd December 1972. New mix, previously unreleased.

1. Earth Calling (Liverpool 22.12.1972)
2. Born to Go (Liverpool 22.12.1972)
3. Down Through the Night (Liverpool 22.12.1972)
4. The Awakening (Liverpool 22.12.1972)
5. Lord of Light (Liverpool 22.12.1972)
6. Black Corridor (Liverpool 22.12.1972)
7. Space is Deep (Liverpool 22.12.1972)
8. Electronic No. 1 (Liverpool 22.12.1972)
9. Orgone Accumulator (Liverpool 22.12.1972)
10. Upside Down (Liverpool 22.12.1972)

Disc Four: Liverpool Stadium 22nd December 1972. New mix, previously unreleased.

1. 10 Seconds of Forever (Liverpool 22.12.1972)
2. Brainstorm (Liverpool 22.12.1972)
3. Seven by Seven (Liverpool 22.12.1972)
4. Sonic Attack (Liverpool 22.12.1972)
5. Time We Left This World Today (Liverpool 22.12.1972)
6. Master of the Universe (Liverpool 22.12.1972)
7. Welcome to the Future (Liverpool 22.12.1972)
8. You Shouldn't do That (Liverpool 22.12.1972)

Disc Five: Locarno Sunderland 23rd December 1972. New mix, previously unreleased.

1. Earth Calling (Sunderland 23.12.1972)
2. Born to Go (Sunderland 23.12.1972)
3. Down Through the Night (Sunderland 23.12.1972)
4. The Awakening (Sunderland 23.12.1972)
5. Lord of Light (Sunderland 23.12.1972)
6. Black Corridor (Sunderland 23.12.1972)
7. Space is Deep (Sunderland 23.12.1972)
8. Electronic No. 1 (Sunderland 23.12.1972)
9. Orgone Accumulator (Sunderland 23.12.1972)
10. Upside Down (Sunderland 23.12.1972)

Disc Six: Locarno Sunderland 23rd December 1972. New mix, previously unreleased.

1. 10 Seconds of Forever (Sunderland 23.12.1972)
2. Brainstorm (Sunderland 23.12.1972)
3. Seven by Seven (Sunderland 23.12.1972)
4. Sonic Attack (Sunderland 23.12.1972)
5. Time We Left This World Today (Sunderland 23.12.1972)
6. Master of the Universe (Sunderland 23.12.1972)
7. Welcome to the Future (Sunderland 23.12.1972)

Disc Seven: Brixton Sundown, London 30th December 1972.

1. Earth Calling
2. Born to Go
3. Down Through the Night
4. The Awakening
5. Lord of Light
6. Black Corridor
7. Space is Deep
8. Electronic No. 1
9. Orgone Accumulator

Disc Eight: Brixton Sundown, London 30th December 1972.

1. Brainstorm
2. Seven by Seven
3. Sonic Attack
4. Time We Left This World Today
5. Master of the Universe
6. Welcome to the Future
7. You Shouldn't do That

Disc Nine: Space Ritual 50th Anniversary Stereo Remix by Stephen W Tayler.

1. Earth Calling (new stereo mix)
2. Born to Go (new stereo mix)
3. Down Through the Night (new stereo mix)
4. The Awakening (new stereo mix)
5. Lord of Light (new stereo mix)
6. Black Corridor (new stereo mix)
7. Space is Deep (new stereo mix)
8. Electronic No. 1 (new stereo mix)
9. Orgone Accumulator (new stereo mix)
10. Upside Down (new stereo mix)

Disc Ten: Space Ritual 50th Anniversary Stereo Remix by Stephen W Tayler.

1. 10 Seconds of Forever (new stereo mix)
2. Brainstorm (new stereo mix)
3. Seven by Seven (new stereo mix)
4. Sonic Attack (new stereo mix)
5. Time We Left This World Today (new stereo mix)
6. Master of the Universe (new stereo mix)
7. Welcome to the Future (new stereo mix)
8. You Shouldn't do That (new stereo mix)

Disc Eleven: Blu-ray Space Ritual 96 kHz / 24-bit 5.1 mix & new stereo mix By Stephen W Tayler.

1. Earth Calling (5.1 Surround mix)
2. Born to Go (5.1 Surround mix)
3. Down Through the Night (5.1 Surround mix)
4. The Awakening (5.1 Surround mix)
5. Lord of Light (5.1 Surround mix)
6. Black Corridor (5.1 Surround mix)
7. Space is Deep (5.1 Surround mix)
8. Electronic No. 1 (5.1 Surround mix)
9. Orgone Accumulator (5.1 Surround mix)
10. Upside Down (5.1 Surround mix)

11. 10 Seconds of Forever (5.1 Surround mix)
12. Brainstorm (5.1 Surround mix)
13. Seven by Seven (5.1 Surround mix)
14. Sonic Attack (5.1 Surround mix)
15. Time We Left This World Today (5.1 Surround mix)
16. Master of the Universe (5.1 Surround mix)
17. Welcome to the Future (5.1 Surround mix)
18. You Shouldn't do That (5.1 Surround mix)

Comment: It's December 1972. Space Rock has broken all over England. In the third year of the band Hawkwind's existence the release of their live double album *The Space Ritual Alive In Liverpool And London*, best known as *Space Ritual*, would go on to cement their status as founders of the genre.

Songwriter and guitarist Dave Brock formed Hawkwind in 1969. Today he is the only remaining original member, but the early line-up captured on *Space Ritual* is the one that most endures in the people's recognition of the band. In addition to Brock, there was Nik Turner on saxophone and flute, bassist Lemmy Kilmister, drummer Simon King, Michael Davies (Dik Mik) and Del Dettmar, both contributing electronics. It was enhanced by the spoken-word lyricism of the poet Robert Calvert. *Space Ritual* was born out of the tour they undertook to promote 1972's *Doremi Fasol Latido*. It became an audio-visual cosmic spectacle, including dancing by *de facto* Hawkwind member Stacia and others on a stage designed by Barney Bubbles, lit by an elaborate light show provided by Liquid Len and the Lensmen.

All of this was meant to represent themes of space travellers moving through the cosmos in suspended animation, enmeshed with the music of the spheres, a philosophical concept that views the mathematical proportions in the movements of celestial objects as a mode of music. Heady stuff for a bunch of folks who looked like burn-outs.

Three sets were recorded to tape by the Pye Records mobile unit: Liverpool Stadium on December 22, 1972; the Locarno in Sunderland on December 23; and Brixton Sundown on December 30. None of these venues are operating now, sadly, lending an additional dimension of historical preservation to these recordings. The original double album combines tracks from Liverpool and Brixton, capturing a great deal of the warped cosmic wonder and sci-fi psychedelia which must have been truly phenomenal to witness in person, especially those who can remember the shows, and weren't too stoned or tripping.

Now Cherry Red, the label that's been releasing and reissuing new and archival Hawkwind material since 2008, is celebrating the album's 50th anniversary with a brand new 11 CD definitive set. It includes a new remaster from the original tapes, new mixes of all three complete concerts recorded during the tour (two nights of which have never been released in full before) from the original masters, a new stereo remix and a new 5.1 Surround Sound mix.

In true Hawkwind fashion, a sci-fi sensation of travelling back in time persists when listening to these sets, enhanced by Tayler's improved mixing; the sound is much crisper and the vocals clearer than ever. But what really stands out is the inclusion of the three concerts in full, demonstrating how well-rehearsed the band really were; it is possible to easily substitute any one of the three versions in the original selections. Careful listeners will have plenty to pick apart between the three sets, but it's remarkable how similar the execution was while still allowing for singular expressions of the extended jams. It's the work of a band at its peak. Lemmy and King are propulsive forces alongside Brock's warped guitar freak-outs, Dik Mik and Dettmar's electronic excursions, and Turner's galactic sax.

'Brainstorm,' hypnotic and hard-driving, is a showcase for Turner's saxophone, some unholy blend of jazz and proto-metal turned into a psychedelic freak-out. The Sunderland and Brixton versions are both a couple of minutes longer than Liverpool's, affording the band space to get a bit more primal, warped vocals

straining at the edges of consciousness as the sax and guitar circle around each other in a cosmic duel. The rhythm section keeps the affair only as grounded as it needs to be—the point, after all, is the take-off. ‘Born to Go’ is another long jammer and one of the few new songs performed in these sets. Closing with a muscular bass solo from Lemmy, the tune chugs along into seeming infinity as the band slows to a crawl, right before ‘Down Through the Night,’ an originally acoustic Brock-led tune that’s beautifully expanded into an electric experience here.

The psychedelic jazz rock banger ‘You Shouldn’t do That’ is of particular note; it doesn’t appear on the original *Space Ritual* as there was no room for this encore. It has, though, been included in numerous reissues throughout the years. The song’s title makes for a perfectly paranoid rhythmic chant, while the music takes us on a journey that is as close as one can get to a sonic experience of a rocket ship taking flight. The Liverpool version is longer and the guitar chugs more, while the Brixton version doubles down on the reverb-laden spaciness of it all. Both revel in the intensity of the build-up.

This is all to say nothing of the 68-page illustrated booklet where the crafty nerdiness of sci-fi and inherent sexiness of rock’n’roll meet. These highly charged pleasures are expounded upon in mellifluous, merciless style by the writer Robert Godwin, known for his work on rock music and spaceflight, and of course a natural authority on Hawkwind. Littered with lyrics and archival photos, the deep-dive history of the band and a reproduction of the rare *Space Ritual* poster format tour programme, alongside the new mixes and full concerts, solidify this boxset as the definitive experience of Hawkwind’s *Space Ritual*.

Review: There are live albums, and then there are live experiences captured on disc!

Hawkwind’s *Space Ritual* (financed by a fluke hit single, ‘Silver Machine’) tour roared through Britain and the US (circa 1972 to 73) in all its psychedelic glory. It’s an experience captured on disc to deliriously grand effect! With a sound finding itself in a netherworld between early Pink Floyd and Black Sabbath, Hawkwind blew minds everywhere it went, with a lavish extravaganza of lights, chattering electronics, sci-fi poetry, Stacia’s exotic dancing, sci-fi and fantasy tales with charmingly goofy lyrics (see ‘Orgone Accumulator’ for example, with such lines as ‘It’s no social integrator, it’s a one-man isolator’ and ‘Turns eyeballs into craters’) relentlessly rocking and crunchy riffing, disembodied woodwinds bleating and blating happily away, and certifiable sci-fi nutcase Robert Calvert lending his poetic talents to the proceedings.

The Highlights: A gloriously over-the-top ‘7 x 7’ segueing into ‘Sonic Attack/Time We Left This World Today’ where Calvert really pours on the campy sci-fi charm, then the band roars into a relentlessly hypnotic and heavy groove, with good ‘ol Lemmy doing a bone-rattling bass solo just before the tune winds down. All throughout, the Lemster lays down ferociously melodic and cutting lead-bass, as it were. He also gets off a few good ideas on the incurably goofy ‘Orgone Accumulator’ (part of what made Hawkwind so fun). ‘Master of the Universe’ gets the thrashing of its life here, easily putting the studio version to shame. This was darn near punk before it was called such. For sheer rocking out, ‘Brainstorm’ is a manic delight (with a rare searing Brock guitar solo), as is ‘Lord of Light’ with Lemmy giving it all he’s got, while Turner happily bleats and blats away on sax.

The Black Holes: Only a couple, ‘Electronic #1’ is a mercifully short noise freak-out, and the plodding (until the end) ‘Space is Deep.’

And for real rabid Hawk fans, there are now 3 bonus tracks which include different versions of ‘Master of the Universe’ and ‘Born to Go,’ and a previously unheard live version of ‘You Shouldn’t do That.’ Although a recording can never get the full extent of the experience, this is a trip worth taking with our space-farers! Hop aboard for some seriously crunchy, trippy, goofy spacey psychedelic fun!!

These live performances of HAWKWIND create a very intensive and dark voyage through space and time. Many of their songs are much more powerful on this album than studio recordings’ That is because of the improvisational nature of them lends to creativity, without the constraints of an organised way of working in

the studio, which always has its limitations. On the other hand, doing their thing in concert was risky business too, remembering there were seven musicians with uncertainly functioning electronic instruments, and the artists drug habits might inflict on their playing abilities. However, on this double set everything works extremely well, from beginning to the end, giving us a glimpse of what might have been as if we were really there, despite some overdubbing and editing in the studio.

As a bonus, the album covers were wonderful. Try to get hold of the vinyl double LP set, which has opening pages full of beautiful psychedelic artwork. Also the fadeouts at the end of the LP-sides are then more logical, and do not disturb listening as they may little do when listening this on a CD.

I think this is one of the most essential HAWKWIND albums of their very unbalanced career!

APPENDIX 2

Hawkwind: A Brief Overview of Their Early Musical Career

Like many other '70s rock greats, Hawkwind built their legacy onstage and not in the recording studio.

The British space-rock pioneers' defining masterpiece arrived on May 11, 1973, as their fourth overall LP and first live album. *Space Ritual* is a mind-numbing double-record behemoth that captures the Hawkwind experience in all the band's demented glory.

The Space Ritual tour was financed by the success of their hit single, 'Silver Machine.' As Dave Brock, recalled in 1972, 'The single? Well, that's the one that we all thought "rush that out, that's going to be a hit." We'd probably still be struggling like fuck to get the Ritual together, if it wasn't for that.'

On the 2nd August, Hawkwind recorded another BBC Session, this time recording 'Silver Machine' and a version of 'Brainstorm' pre-dating the album sessions. On the 28th September, Hawkwind appeared on the BBC's *In Concert*, recording a 60 minute set previewing the forth-coming Space Opera. During one of these sessions, a microphone was stolen which led to an indefinite ban by the BBC on Hawkwind sessions, which explains why it was over 10 years before the band was allowed to record another session for them.

On the 13th February, 1972, Hawkwind contributed to a benefit gig at the Roundhouse, known as the *Greasy Truckers Party*, which also involved Man and Brinsley Schwarz. The concert was recorded and a double album released, with one side per band. The Hawkwind side included 'Born to Go' and 'Master of the Universe.' In addition, 'Silver Machine' and 'Welcome to the Future' were taken from this concert but issued on the *Glastonbury Fayre* triple LP set instead, the second side of LP 2.

The band continued gigging heavily playing festivals such as Bickershaw beneath the Motorway at Portobello, at the Roundhouse and around the country. In the pipeline was a project Calvert was working on, *A Space Opera*, but in order to put on a full show they needed to generate money. They decided to do a hit single.

The band travelled to Rockfield Studios in South Wales to record the *Doremi Fasol Latido* album in September and October. Although Calvert was involved in organising the forthcoming Space Opera shows, he did not contribute (aside from sleeve notes) to the album.

'We've got enough down for two albums in fact, because it's so nice down here. All the basic stuffs done; we recorded bass, guitar, drums and vocals together, so it's as live as it can be, and then we put on the other things afterwards... We just let the tapes run and play like we do when we're playing live; do a three-hour track and then cut it up into pieces, use one piece as a complete section, and join it up to another piece with a synthesiser link or something... It's improvised, but it's together in the first place, that's why we do it the way we do because the three of us know what we're doing, so we put that down and then if the others don't know it, they can listen to what we've done, get some ideas, and lay their bits down afterwards.' (Dave Brock, 1972.)

The band then undertook a mammoth UK tour in November and December to promote the album. This tour was the crystallisation of Calvert's Space Opera—the music being tribal and revolving around a space

theme, Calvert reciting poems backed by eerie sounds, enhanced by a light show, with dancers on the stage. Stacia was joined by Renee (who had been dancing with Quicksilver Messenger Service) and a mime artist, Tony Carrera.

‘Silver Machine’ had been recorded at the Greasy Truckers gig and the band took it into Morgan Studios to add overdubs (significantly Lemmy’s vocal) and mix. The single was the band’s first and only hit single, spending 15 weeks in the chart, reaching number 3, and an appearance on TV’s popular weekly chart show, Top of the Pops. (The band didn’t appear live in the studio. The programme showed a film taken from their gig at Dunstable on the 7th July, 1972, with lots of bubbles in the air. It could be considered one of the first videos to be shown on a music programme, way before Queen’s ‘Bohemian Rhapsody.’)

Commenting on the song in 1981 Bob Calvert said: ‘I read this essay by Alfred Jarrey called “How to Construct a Time Machine”... I seemed to suss out immediately that what he was describing was his bicycle ... I thought it was a great idea for a song. At that time there were a lot of songs about space travel ... I thought it was about time to come up with a song that actually sent all this up, which was *Silver Machine*. *Silver Machine* was just to say, “I’ve got a silver bicycle.”’ (April 1981, *Cheesecake* 5.)

It’s called ‘space rock’ for a reason: combining sci-fi lyrics, motorik pulses and trippy sound effects, Hawkwind’s music is the perfect simulation of space flight—a turbulent rocket blast through alternate galaxies of riffage and noise.

And *Space Ritual* is their most explosive moment.

If there’s a lead instrument at all, it’s the distorted, brain-bullet bass guitar of Lemmy. As a former rhythm guitarist, he brings a chordal, melodic presence to the band’s low-end, while the rest of the band (woodwind player Nik Turner, drummer Simon King, guitarist/vocalist Dave Brock and the twin synthesizers of Dik Mik and Del Dettmar) offers texture and turmoil.

Hawkwind has often been labelled a ‘Prog Rock’ band, and on some levels, that makes perfect sense: as a whole, Prog is saturated with spacey concept albums and convoluted textures, like Yes with their solos that go on for 20 minutes, often derided as self-indulgent and boring. But Hawkwind were never virtuosos. Their playing here is too raw, too reckless, too barbaric. The sheer repetition of the riffs puts them more in line with the Kraut Rock scene (like Can, Amon Duul, Faust, etc.), and the rhythm section (particularly King’s sloppy drum fills) points toward punk. Perhaps the band’s easiest reference point is Pink Floyd (who released a psychedelic masterwork of their own in 1973), but Hawkwind’s brand of space-rock is more aggressive and, well, visceral, hitting you in the gut.

The Space Ritual Tour itself was a spectacle, filled with light shows, dancers, and spoken-word inter-ludes delivered by sci-fi writer Robert Calvert.

In 1971 Calvert said: ‘The basic idea of the opera—for want of a better word—is that a team of starfarers are in a coma, a state of suspended animation, and the opera is a presentation of the dreams that they’re having in Deep Space. It’s a mythological approach to interpreting what’s happening today.’

Through the sheer velocity of its music, *Space Ritual* the album feels like a multi-sensory experience, from the unrelenting psychedelic throb of ‘Born to Go’ to the bluesy thrust of ‘Orgone Accumulator’ to the sound effect showcase ‘Electronic No. 1.’ Calvert’s mood-setting poems (delivered in a campy, borderline-Shakespearean accent) are a tad off-putting without a visual counterpart, but they do offer the album a welcome respite from the aural onslaught. They are a nice touch.

Space Ritual was the band’s most commercially successful album to date, landing at No. 9 in the U.K. and even cracking the Billboard Top 200 at No. 179. Today, it’s something of a cult classic, a relic from an age of space-age wonder. Even now, there’s still nothing else quite like it.

Though they're rightly cited as the forefathers of space-rock, Hawkwind didn't fit easily into any one box. Over dozens of albums, including landmarks like 1971's *X In Search of Space* and *Doremi Fasol Latido* (1972), *Hall of the Mountain Grill* (1974), *Warrior on the Edge of Time* (1975), etc., they've refined a snarling, psychedelic sound laced with synthesizers, electronics, heavy guitars, woodwinds and the out-there poetry of Calvert.

'With Hawkwind, I always considered them the working-man's version of the Pink Floyd,' saxophonist Turner told *Something Else!* 'It was all psychedelic, with lots of strobe lights, and there were always drugs. It was a bit like the Grateful Dead, really, in that people used to come to the gigs and have life-changing experiences.'

In their heyday, Hawkwind were a band unlike any other. They took the psychedelic agenda and pushed it into outer space, starting with their self-titled debut, which arrived in August 1970.

With albums like *X in Search of Space*, *Doremi Fasol Latido*, and *Space Ritual*, they would often twist simple songs into other worldly adventures. Their destination into the galaxies, however, began on much more solid terrain.

Guitarist Dave Brock often found himself busking on England's street corners in the late '60s, performing folk songs to passers-by. Eventually, he would team up with the cosmic force known as Nik Turner. In 1969 Brock and Turner had formed a full-blown electric ensemble with no name. Gate-crashing one night at the All Saints Hall, Notting Hill, at the last minute, with not even a name or any songs, they opted to call themselves 'Group X' but by the year's end, Turner christened the band Hawkwind Zoo, later dropping the word 'zoo' from the name. After a short stint winning over other freaks, they attracted the attention of United Artists Records who signed them to a multi-album deal.

Produced by Pretty Things guitarist Dick Taylor, *Hawkwind* captures the new band as they are still taking shape. The album was recorded live in the studio after a few attempts at a more involved recording procedure failed. Joining Brock and saxophonist Turner were the late guitarist Huw Lloyd-Langton, bassist John Harrison, drummer Terry Ollis and Dik Mik on synthesizers.

The album begins, unassumingly, with a song from Brock's busking repertoire. 'Hurry on Sundown' is a three-chord wonder, a simple folk song that, to this day, still shines uniquely bright. 'The Reason Is?' is an atmospheric instrumental that eventually merges with the repetitive riffing of 'Be Yourself,' a very loosely structured jam that allows the band to stretch out. The track builds with intensity and purpose as it chugs along. Unlike paths taken by 'jam bands,' Hawkwind were always on a ride somewhere.

With 'Paranoia Pt.1 & 2,' things get more freaked out. Haunting voices chant 'higher' as synth and guitars get caught in a wind tunnel to create a sense of paranoia. 'Seeing It as You Really Are' is a slow building free-form freak-out that points the direction toward the next album with a more pronounced driving rhythm to propel the wash of electronics, sax and guitars skyward. They would perfect this type of sonic attack over the course of the next two albums.

Hawkwind ends close to where it all began, with another, more decidedly earthbound song, 'Mirror of Illusion.' By book-ending the album with more straight ahead rock'n'roll, the entire record plays out like some sort of round trip. Those two straight-forward tunes still rank among the finest in the band's catalogue. Though much of the Hawkwind lore is rooted in the continuation of the tattered hippie dream, their anything goes attitude would have an enormous influence on the punk scene a few years later.

John Lydon, singer of the Sex Pistols and PiL, recalled driving all over the country following the band in his Hawkwind days, with long hair to match. In a 2013 BBC interview he said: 'Yeah, well I guess 40 years later listening to them it all sounds a little bit disappointing, but no: Bollocks, that was tough stuff.'

Drummer Terry Ollis in a BBC documentary, said: 'The first album, I think, captured the spirit of the band the most.' Guitarist Dave Brock concurred, telling *Record Collector*: 'That was the great magical album. It was quite daring.'

With their fifth album, *Hall of the Mountain Grill*, which was released on Sept. 6, 1974, Hawkwind had the unenviable task of following up what is, perhaps, the definitive Hawkwind album, *Space Ritual*. On *Hall of the Mountain Grill*, produced by the band, along with Roy Thomas Baker and Doug Bennett, Hawkwind became more comfortable in the studio, making it work to their advantage, with what maybe their finest studio effort.

Though the band had recently lost the services of both Dik Mik (on electronics) and Robert Calvert as lyricist, Brock and company were more than up for the new challenge. '*Hall of the Mountain Grill* is the best studio album I did with Hawkwind,' bassist Lemmy said in the Carol Clerk book, *The Saga of Hawkwind*. 'It was quite to the front. I think it stands the test of time.'

The man has a point. The album ebbs and flows perfectly as the harder-edged rockers flow seamlessly among the spacier numbers. Things kick off with a genuine classic, 'The Psychedelic Warlords (Disappear in Smoke).' From the opening riff through the catchy chorus, it's a welcome invitation to the LP. Their trademark surging riffage is front and centre, awash in psychedelic colours. Just as the embers are still glowing from its fire, the band sail off into more ethereal terrain with 'Wind of Change.' New recruit Simon House, formerly of the band High Tide, shines on both mellotron and violin, adding a crucial element to the band's sound and somewhat taking them out of their comfort zone, adding a new sonic colour to the mix in the process.

Written by Turner, 'D-Rider,' puts the riff back in control, this time, however, with House's violin weaving in and out. The entire track sounds like a marriage of Pink Floyd and Roxy Music, while remaining 100 percent Hawkwind at the same time. The phasing, as well as the ornamental synthesizers of Del Dettmar, add to the drama. 'Web Weaver' ends side one and moves from slightly spacey to a real rollicking tune in all of its three minutes. Some nice guitar work from Brock seals the deal.

Side two gets immediately into high gear with the classic 'You Better Believe It.' Written by Brock, it is quite possibly the highlight of the album. From its squiggly synth intro to the powerhouse riff, it's all systems go to set sail for the stars. That eternal, driving rhythm Hawkwind so often utilised is front and centre. Meanwhile, Lemmy gets the vocal spotlight on the chorus, which is so simplistic, it's genius. One line, the song title, in the hands—well, mouth—of Lemmy, and it's the most crucial element of the song. The band veer off into outer space, but that pummelling rhythm is as grounded as the rest is sky-bound.

The album's title cut is up next. Written by House, it is the most out-of-character tune on the album. Two-and-a-half minutes of piano, synths and violin create a beautiful landing platform for the band at this point in the album, just in time for the next number, 'Lost Johnny.' Sung by Lemmy, and co-written with friend, author, fellow hell-raiser and former Deviants front man Mick Farren, it's pure and simple rock and roll. The song would have a long life, being recorded later by both Hawkwind as well as Farren for a solo single. As good as this is, the later versions offer more. 'I didn't really like it that much,' Lemmy said of 'Lost Johnny.' 'It was crap, the Hawkwind version. Only Del Dettmar and Simon King stayed in the studio with me. I did all the bass and guitars and vocals myself.' The Motorhead and Farren versions take any psychedelic overtones out of the mix, and plant it firmly in the rock and roll side of things.

'Goat Willow' is another short, out-of-step bridge from one rocker to another that sounds less like Hawkwind, and more like Can or Faust. The minute-and-a-half piece sets things up for the album's closer, 'Paradox.' Once again, the riff is the calling card here, with those simple, but highly effective, Hawkwind harmonies riding atop the riff. The band fall in one-by-one, gradually building to full-on rock mode. Guitars slither, mellotron glides and rhythm section of Lemmy, and drummer King, drive it home. Lemmy's bass

pushes the whole thing, and his significance in the sound of the band cannot be understated. Eventually, the song winds back round to where it began for a perfect ending to the album.

Drummer King shared his excitement over the album with Geoff Barton of *Sounds* magazine: 'The *Doremi* album lacked production. It sounded as if all the bass was turned off, your amp wasn't working properly and your stereo was bunged up all at the same time. I wasn't really happy with the *Space Ritual* either. But the new one—I'm quite pleased with it. I think that it's something we haven't done before.'

Though Hawkwind were never critics' darlings, *Hall of the Mountain Grill* turned more than a few heads that had previously shied away from the band. In a review in the *New Musical Express*, Charles Shaar Murray slagged the album, and the band, for its 'persistent habit of bashing their riffs around for several minutes on end with no appreciable textural variation, except a sheepish mellotron three-quarters of the way through.' His ultimate conclusion of the LP, however, is, 'I have a sneaking fond-ness for this album.'

Hawkwind would make one more album, *Warrior On the Edge of Time*, before ousting Lemmy from the band, leaving him to follow his own, distinct path to the formation of Motorhead. Hawkwind would, of course, carry on for decades to come, and though many more great albums would be made including *Quark*, *Strangeness and Charm* and *Hawklords*, etc., *Hall of the Mountain Grill* stands as the high watermark of the band's early years, with all key elements of the band gelling in harmony.

APPENDIX 3

Personal Views and Reminiscences

(Anonymous)

As Britain headed towards the end of 1972, pop fans had fair cause to scratch their heads about a single which first charted in July. In mid-August, Hawkwind's 'Silver Machine' peaked at #3 behind Terry Dactyl and the Dinosaurs skiffle-esque 'Seaside Shuffle,' and in the top spot, at #1, was Alice Cooper's 'School's Out.' Donny Osmond's oleaginous 'Puppy Love' was at #4. And at #11, David Bowie's 'Starman.' 1972 was a good year for music, so varied and interesting.

Glam Rock had kicked in the previous year with the likes of Gary Glitter, The Glitter Band, Sweet and T. Rex, who were its torch-bearers, with Marc Bolan giving it the pizzazz it needed. I remember his face being bedaubed with glitter on a show he did on Top of the Pops. So glitter, to me, meant Glam. Hawkwind did not fit into any of this. They were not easy on the ear, nor easy on the eye. They were not heavy metal, nor straightforward hard rockers, like the later heavy metal bands. They represented the freaky end of British rock, obstinate keepers of a psychedelic flame that surely should have died out at the end of the Sixties, as it was largely extinguished elsewhere. Yet here they were, charting with a hit single with psychedelic sensibilities.

'Silver Machine' was not followed-up in trusted music biz fashion by another hit-seeking single, although their next one 'Urban Guerilla' could have been a hit, were it not for the controversial lyrics and context of the song. Instead the band concentrated on their third album, *Doremi Fasol Latido*, and an end-of-year tour which was more ambitious than anything else they had tried before. Hawkwind had already played extensively over the UK, from May to October 1972, and this tour was funded by the money made from the one-off hit single, so it gave them the opportunity to try something new.

Explaining what was being attempted in the *NME* (*New Musical Express*), music reporter Nick Kent wrote, 'Unless you're deaf, dumb and blind, or alternatively haven't been keeping up with the music press, you will know that Hawkwind embark this week upon their fabled Space Ritual...a full blown spectacular, around the country.' (11 November, 1972.)

He also noted, 'The whole concept for the Space Ritual is apparently based around Robert Calvert's idea of a space ship which loses control, with the songs built around its adventures lost in space. The emphasis is on an adventure rather than a moral thesis. The idea is one the band have been toying with for a year now, beginning as a fantasy which United Artists, their record company, were none too keen to finance. Now that "Silver Machine" has pointed to their commercial mass appeal, the fantasy has become a reality (complete with all the compromises such a transaction produces) and here they all are, ready to go. The whole spectacle will last roughly two hours... it will eventually find its way onto the *Space Ritual* double album, probably to be recorded live.'

At this point, Kent was ahead of the game as *Doremi Fasol Latido* wasn't yet out. Amongst its tracks were 'Brainstorm,' 'Space is Deep,' 'Lord of Light,' 'Down Through the Night' and 'Time We Left This World Today.' These tracks, making up the bulk of the album, were played live when Hawkwind toured throughout November and December. Initially, fans at the Space Ritual shows did not have the album's recorded versions of the songs, so did not know quite what to expect. *Doremi* wasn't released till 24 November—after

the tour dates commenced. The tour continued till 30 December 1972, culminating at Brixton's Sundown, so a fair amount of ticket buyers would have had a chance now to buy the album and could use it as a reference point. Yet despite the belated arrival of the new album, there was still a raft of material played on the tour which had been created after *Doremi* that was totally unfamiliar.

Accompanied by dancers—including their long-time associate Stacia—and immersive lights, the band on the tour was leader and main songwriter Brock (guitar, vocals), Calvert (poet and, as he was credited, swazzle), Dettmar (synthesiser), DikMik (audio generator, electronics), Lemmy (bass, vocals), King (drums) and fellow songwriter Turner (sax, flute, vocals).

Space Ritual is an amazing album, catching a powerful and unique fusion of psychedelic sensibilities, kraut-rock aware relentlessness, science fiction influences, tranciness and an otherness transporting listeners into the heart of the band's resolute intensity. It was an amalgamation of tracks recorded at Liverpool's Stadium and Brixton's Sundown, and did not sound as if it was live. Instead, it came across as a cogent, unified work which could well have been a studio-recorded album, but given that edge and rawness to make it sound live.

There were tracks from *Doremi Fasol Latido* and, as per the live shows, others which were otherwise unheard. On stage, audiences were being challenged by this extravaganza.

In 1972, Kent's fellow *NME* writer John Pidgeon caught the second *Space Ritual* date at Dunstable's Queensway Hall and witnessed what seems to have been akin to a congregation taking part in communion. 'The audience, reacting physically to each mood created on stage, became part of the spectacle,' he wrote. 'Whenever the stage gave off electronic pulsations, the crowd became uneasy, restless, perturbed; when the characteristic heavy riffs started up the sense of relief was made physically manifest. By the time the band played "Seven by Seven" most of the seated audience were on their feet with triffid tendril arms swaying above their heads.' Pidgeon noted it was the 'combined force of the incredible.'

When the album appeared in May 1973, Kent said in his review it was 'a distillation of their finest characteristics—Brock's riffs repeated and surrounded by amateur but effective electronics. The first number is "Born to Go" and here cleaned up considerably. The sound throughout this album is superior to previous efforts, particularly the *Doremi* album which suffered from a muddy, bleak overall feel. So much so, in fact, that the numbers used from that last album are rejuvenated by the complete improvement in texture. On this album, Hawkwind have achieved the feeling of space, of creating a total environment which has been their vision from the beginning. They're still Britain's best psychedelic band and a great combo to take cerebral depressants to. After *Space Ritual*, everything else is just horse tranquilliser.'

Obviously, *Space Ritual* was quite something, and it was also quite something that a live LP sounded better than their studio recordings.

Now we have the boxset, it raises the question of whether it's necessary to hear everything being professionally recorded on the *Space Ritual* tour. The original double album featured 17 tracks over 87 minutes. Perhaps enough? The unedited version of the album remastered (2007) had 18 tracks, running at 107 minutes: for reasons of space due to what the vinyl could accommodate, 'You Shouldn't do That' was left off the album, and a couple of tracks had to be edited to fit to the confines of vinyl (we didn't have CDs in those days, remember). Although the Liverpool, Sunderland and Brixton shows feature essentially the same set-list, Sunderland has 16 tracks as opposed to Liverpool's 18 and Brixton's 17, yet there is a remarkable consistency over each of the three live shows.

As to whether everything should be heard? Yes. The band was a single-minded yet organic unit. The ebb and flow of each show is different and Sunderland—the one performance not mined for the double album in 1973—is probably the ultimate *Space Ritual* recording. Furthermore, any of these three studio-quality live shows could substitute as a replacement for the original double album. This iteration of Hawkwind is that good.

All three shows were recorded in real time and demonstrate how tightly drilled Hawkwind really were. Comparatively speaking, songs may be shorter or longer, there are several differences between the Liverpool, Sunderland and Brixton shows, yet there is no off-topic improvisation and flabbiness or even—considering these were single, unified performances with no breaks between each piece—any evidence of faltering. Everything heard is to the point. If any of these tracks had been chosen for the double album, nothing would have been deficient. They are all worthy of release.

Some elements stand out as a result of the greater separation which has been brought to bear. Whatever else was going on around him, Brock's guitar playing is very controlled. Everyone else is hammering away within the enveloping electronic swirl, yet his playing is clipped, meticulous. Even his use of the wah-wah pedal is measured. His levels of concentration must have been immense. Lemmy's bass playing is driving, but it is now possible to fully hear how melodic it is and also its similarity to the role taken by a rhythm guitar (which he played before joining Hawkwind). The major revelation though is King's drumming. With the power of heavy rock and with astonishing stamina, he consistently plays with a motorik accuracy. Quite remarkable.

When he reviewed the original *Space Ritual* album Nick Kent said: 'They had achieved the feeling of space, of creating a total environment which has been their vision from the beginning.' Now, all of this has been increased to a hitherto unforeseen degree. Devastatingly so. One of the great live albums has become greater. A major release, and worthy of its reissue.

The Space Ritual tour roared over Great Britain and the USA in all its psychedelic glory. In those days the shows were attempts to create a full audio-visual experience, to take the audience on a ride (or should I say 'trip'?). The shows featured dancers like the famous Stacia and created a very intensive and dark voyage through space and time. Many of the songs on *Space Ritual* are much more powerful here than their studio counterparts. You could say the improvisational nature of the band's music wasn't caught properly in the studio recordings. Here the songs are given full rein; they flow out, coalesce, congeal, throb, then melt away to be replaced by another sonic assault.

I remember the Space Ritual tour calling at Sunderland's Locarno. It was as epic as legends suggested. 'Silver Machine' and 'Master of the Universe' were great favourites at the Locarno back then, with the dance-floor always filling up when they were blasted over the PA. So when it was announced that the band were coming to play here as part of their Space Ritual tour, there was obviously a lot of excitement; huge anticipation for such a gig.

This was the classic Hawkwind line-up that everyone remembers and loves.

On the night, the gig was everything you might expect: very loud, a tightly packed ballroom, lots of flashing lights and strobes, Stacia dancing naked, the strong smell of joss sticks, also dope which you couldn't ignore, very strong basslines, a good rocking rhythm section, lots of strange noises being blasted out like bleeps, tweets, etc., which were all part of space-rock back then, enhanced by a great psychedelic light show, with booming, sinister vocals from Calvert, and Lemmy just looking cool, non-plussed. This gig had every ingredient a rock'n'roll gig should have.

For any young kid, it felt like you were being blown away, totally hooked on the Hawkwind sound. From that point on I was a fan, and went to see them again and again; although I have to admit I did lose faith later in their musical career.

This is one of those gigs I would love to experience again. If only I had a time machine, preferably a silver one. Happy days, great memories. From the start of the set list, with 'Earth Calling,' 'Born to Go,' etc., and all the way through to the end, with 'Master of the Universe,' 'Welcome to the Future,' and the encore, 'You Shouldn't do That,' you felt you weren't really connected with the real world, what was happening outside,

all the trouble and strife going on in England at the time, what with the IRA bombings, etc. Your head was in another space; you had been transported to another world, aided by the sound, the visuals, and not necessarily the drugs. You didn't need them: you were already drugged as soon as you walked into the venue and the band came on stage.

IMMEDIATE

APPENDIX 4

The Saga of Hawkwind's Space Ritual

Joe Banks

12 May 2023

(Extracted from: <https://www.loudersound.com/features/the-saga-of-hawkwinds-space-ritual>, corrected.)

“People come up to us after gigs and say our music terrified them.” (D. Brock)

After blasting out of the underground via the acid-laced rocket fuel of *Silver Machine*, Hawkwind created a spectacular multimedia live show unlike anything seen or heard before: the Space Ritual.

“Dim visions smoked his brain. Pictures of people standing and screaming, and a band playing loud shrieking metal music.” – From *An extract from the Saga of Doremi Fasol Latido* (see the *Hawklog*).

It's November 1972, and something extraordinary is happening in the sleepy Norfolk market town of King's Lynn. The Corn Exchange venue is packed to the rafters with East Anglian heads and freaks, along with the local chapter of Hells Angels and a smattering of terrified teenyboppers.

It's the first night of Hawkwind's Space Ritual tour, an event that's been trailed by the band for more than a year now. It's the culmination of three years of intense gigging around Britain and Europe, a multimedia sci-fi spectacular featuring dancers, space-age poetry, the most ambitious lights and visuals show on the circuit, and more than two hours of continuous, mind-expanding music.

This was the year that David Bowie became Ziggy Stardust and incorporated mime and kabuki theatre into his shows; the year that Peter Gabriel started to recite strange stories between Genesis songs and wear a fox head and dress onstage; the year that Pink Floyd first experimented with quadraphonic concert speakers and played gigs with a ballet company.

Yet none of these innovations rivalled the sheer visceral, multicolour trip of the Space Ritual. It was unlike anything experienced before in the nation's provincial music halls, a gathering of the underground tribes with Hawkwind as their cosmic spirit-guides – not just a show, but yes, a ritual as well.

The Space Ritual tour is one of the great highlights of Hawkwind's ongoing 53 years-and-counting mission to the outer reaches of space rock, with the *Space Ritual* album – released in May 1973 and regularly touted as the greatest live record of all time – their highest-charting LP. But the story of the Space Ritual had begun 18 months before at the tail-end of 1971 with the release of the band's second album, *In Search of Space*.

An integral part of that album was its unique design, which featured a die-cut sleeve that opened up to reveal inside the Hawkwind *Log*, a 24-page booklet telling the disjointed story of the “spacecraft Hawkwind” and its journey to save the Earth. The man behind this startling package was Barney Bubbles, who would go on to produce a complete visual identity for Hawkwind, while the writer of the *Log* was poet and conceptualist Robert Calvert, who officially joined the band as their irregular frontman following *ISOS*'s release.

Both men were absolutely key to the formulation of the Space Ritual, with *ISOS* being just the first chapter of their recasting of Hawkwind as mankind's musical saviours from the stars, psychedelic freedom fighters inhabiting a science fictional universe. And it wasn't long before their thoughts turned to how this

developing mythos could be incorporated into Hawkwind's live performances. The band's shows were already becoming legendary for their immersive, trance-inducing quality, but Calvert in particular was interested in turning them into a new type of rock theatre – or rather, space opera.

Talking to *Melody Maker* in November '71, he said: "The basic idea of the opera – for want of a better word – is that a team of starfarers are in a coma, a state of suspended animation, and the opera is a presentation of the dreams that they're having in deep space. It's a mythological approach to what's happening today... the mythology of the space age, in the way that rocket ships and interplanetary travel are a parallel with the heroic voyages of man in earlier times."

Speaking at the same time to *NME*, anarchic saxophonist Nik Turner had already embraced the idea. "I don't think our music had a real direction until Bob got this space odyssey together," he observed. "It was just freaky, with us enjoying ourselves. The album [*ISOS*] was a coming together of ideas and the odyssey is a progression from that... Just tell people to come have their minds ripped apart!"

While also a big fan of sci-fi and fantasy, bandleader Dave Brock was more concerned at this point with the latter sentiment, Hawkwind having definitively progressed from wanting to "levitate minds in a nice way" (as the sleeve notes to their first album stated) to becoming the sonic equivalent of "a black fucking nightmare" (as Lemmy memorably put it). In the same *NME* piece, Brock said, "People come up to us after gigs and say our music terrified them. Because they can't cope with it, they get frightened... I think if we had more time to get it together, we could induce mass hypnosis in an audience. I'd certainly like to experiment with that."

However, time to get things together was at a premium as 1972 dawned, with the Space Ritual concept put on the backburner as Hawkwind prepared to take on their busiest year yet. It would eventually see them playing more than 150 gigs, their commitment to bringing their unique brand of countercultural ramalama to every corner of the country (not to mention mainland Europe) undimmed.

But while they were playing bigger venues and pulling ever larger crowds, Hawkwind's roots as a community band were still strong, and it was at a benefit gig at London's Roundhouse in February that the next step towards turning the Space Ritual into reality was taken.

Even by the underground's standards, the Greasy Truckers Party was a shambolic affair, with the sold-out show interrupted halfway through by a power cut, which necessitated the venue being cleared for a couple of hours. When the audience returned, its size had swelled considerably. Doug Smith, Hawkwind's manager at the time, remembers: "The place was packed. People sitting two to a seat or on each other's laps, and obviously over capacity. I persuaded those in charge to let them all remain if we got them all to squeeze up – I think they realised that if they tried to clear out the extra people, there'd be a riot!"

In the meantime, Hawkwind had prepared for their performance by getting completely off their heads, with the cocktail of speed, downers and acid favoured by Lemmy and electronics berserker DikMik proving to be particularly debilitating. The power was also still playing up, which meant that one of the band's roadies had to manually hold the main breaker switch open throughout the gig to keep the electricity on.

Despite these challenges, Hawkwind managed to deliver a surprisingly cogent set, with two tracks – *Master of the Universe* and *Born to Go* – recorded and released on the subsequent *Greasy Truckers Party* LP, a limited-edition album that quickly sold out and became a much sought-after collectors' item. Yet these weren't the most important recordings from the show.

Over the past couple of months, a new song had entered Hawkwind's live set that Doug Smith had already earmarked as a potential single – its title was *Silver Machine*. The version of it recorded at the Greasy Truckers show was rough and ready, with Calvert often missing the microphone and garbling his words, but it had an undeniable energy.

Smith held it back and reworked it with the band at Morgan Studios. Andrew Lauder, then head of A&R at the band's label United Artists, remembers: "Doug pretty much did [the single] off his own bat. He came in with a tape after it'd been worked on in the studio, and said, 'Have a listen to this.' And I said, 'Jesus, what have you done?!'"

Silver Machine was transformed from a loose cosmic jam into a monumental slab of sci-fi boogie, the post-production cladding its fuselage in steel and mounting a new engine on each wing. But key to its success was the replacement of Calvert's wayward vocal with an imperious revoicing from Lemmy, bellowing the opening 'I!' like a man asserting his will to power.

Lemmy maintained he was only allowed to do the vocal after everybody else had had a go, but Nik Turner told a different version of this story: "Lemmy claimed that everybody else was tried, and then he got the job. It's actually bullshit. Lemmy was a person who was very forceful and pushy because he took a lot of speed. He got the job because he elbowed everybody else out the way! But I was happy with Lemmy's rendition, it was actually very good, more the right shape for a pop song."

And incredibly enough, a pop song was how *Silver Machine* was received when it was released as a single in June 1972. As the new release from the biggest cult band in Britain, it immediately started selling to Hawkwind's legion of fans, but when it got on BBC Radio 1's playlist, things really started to happen, with regular spins from establishment DJs such as Tony Blackburn and Jimmy Young. Even more incredible – certainly as far as the underground commentariat was concerned – a film of the band performing the song live was used to promote the single on primetime chart show *Top of the Pops*.

Silver Machine was a *bona fide* phenomenon, with its appearances on TOTP in particular opening up a portal from countercultural west London into every front room in Britain, a televisual rallying cry for nascent heads and freaks around the country. Peaking for two weeks at No.3 in the hit parade, it remained on the chart for over three months, and eventually went on to sell a million copies around the world.

Silver Machine was also vital as the spark that finally lit the touchpaper of the Space Ritual, with the money it generated providing the financial muscle necessary for planning and preparations to begin, with UA also giving them an additional advance. One of the first things it enabled Hawkwind to do was finally buy some proper transport – a Mercedes van for the equipment and crew, and a Mercedes tour bus for the band.

There wasn't any danger of the band's new-found fame and money turning them into rock'n'roll superstars, however. On the contrary, Dave Brock was keen to stress that their credentials as a 'people's band' remained strong. Speaking to *Sounds*, he said, "We're not involved in the music business at all. We're still doing exactly the same things, seeing the same people, still living round the 'Gate. There's so much shit involved in the music business... We're on the fringes [of it], like having a record contract, but only as long as we can do what we want to do."

His response to the success of *Silver Machine* was also ambivalent, while still acknowledging that the demographic of the band's fans – many of whom would go on to be the core audience for the Space Ritual – was changing. "It's a bit of a drag because all the heads who used to come and see us usually turn up late, because they're completely out of it, and of course now they can't get in," he said. "It's good in a way too, because the average age of our audience has dropped to 14 or 15, and they probably get turned on to new things when they come to one of our gigs."

The raising of the band's profile post-*Silver Machine* led to two major shows. In August '72, they played a prestigious headline gig at the Rainbow Theatre in London's Finsbury Park, where free food was given out to all attendees. Unfortunately, the communal vibe was somewhat wrecked by 600 fans – presumably some of Brock's latecomers – storming the barriers of the sold-out venue and forcing their way inside.

And in September, Hawkwind played the Oval cricket ground with Frank Zappa – in fact, the band came on

after Zappa in the evening so their light show could be seen in its full glory. Doug Smith remembers: “They tried to turn the power off because Zappa had run over, and I stood in front of the generator with a hammer. The promoters had to get the police to remove me, and they said, ‘We’re not going to remove him, you should have organised your event better!’”

In the meantime, preparations for the staging of the Space Ritual tour continued apace. Smith continues, “Logistics were down to me, along with keeping the happy-go-lucky bunch focused! I had the first planning meeting with Barney Bubbles at my flat in Acton. We decided he would put a schedule together, covering design and marketing, as well as organising the building and painting of the backline.”

Various ideas were mooted, including touring the show like a circus in an inflatable plastic tent. More outlandishly, it was suggested that synthesist Del Dettmar be seated on a revolving tower above the heads of the audience. Yet as the tour approached, Dave Brock told Sounds, “It’s coming along slowly, but there’s so much work. You don’t realise how much until you start. Our normal number of people on the road is 16, but with this we’ll need 24, and they’ve all got to be paid. When I see it all written down, I tend to freak out, because apart from all that, we’ve got to get it all together musically too.”

The expanded road crew that Brock refers to included a new lightshow team. Mike Hart and Alan Day of Proteus Lights – who had been working on and off with Hawkwind for the previous two years – were joined on the Space Ritual tour by Jonathan Smeeton, a veteran of hippie club Middle Earth and the Roundhouse. Smeeton brought a collection of ambitious lighting effects to the party, using multiple slide projectors to create crude but effective animated loops. Coming together as Liquid Len and the Lensmen, Smeeton, Hart and Day developed a groundbreaking spectacle that would become another defining aspect of the Space Ritual experience.

While Brock was worried about the nuts and bolts of putting the show together, Robert Calvert and Barney Bubbles were more concerned with the philosophy behind it.

Some commentators in the press had already noted that Hawkwind had developed a dedicated, even militant, fanbase who regarded the band as revolutionary heralds of an alternative lifestyle rather than just entertainment. Calvert was happy to expand on this idea to *NME*: “All generations have had some sort of revolutionary feeling in them, but this is the first that isn’t based on any political ideals. Consequently, it’s the job of the musician to put these feelings into music that people can recognise. Our gigs seem to get into a very ritualistic, tribal thing where people come to lose their personal identity and expand their consciousness collectively.”

Bubbles was even more committed to the mystical element of the upcoming shows, writing a ‘manual’ for the press that previewed his ideas. “The basic principle for the Space Ritual is based on the Pythagorean concept of sound,” it said. “Briefly, this conceived the universe to be an immense monochord, with its single string stretched between absolute spirit and absolute matter. Along this string were positioned the planets of our solar system. Each of these spheres as it rushed through space was believed to sound a certain tone caused by its continuous displacement of the ether. These intervals and harmonies are called ‘The Sound of the Spheres...’”

As Doug Smith recalled, “Barney sent me a neatly handwritten schedule that included a couple of plans of arched spherical curves of the music and light lines crossing. He told me that if the band got it right with the lights and music onstage, they would take off!”

Nik Turner remembered similarly: “Barney conceived the whole stage show, where he took the astrological signs of people in the band and used the corresponding colours to position them on the stage. Our equipment was set up to correspond with Barney’s plan. Nobody was going round with a tape measure saying, ‘Stand here!’ but we tried to emulate what Barney had laid out.

“Barney designed the actual equipment as well, the speakers were supposed to be on these flexible bases so they could jump up and down! Barney had a total concept, and I helped him. At the time, Robert was having a nervous breakdown and wasn’t available to make any sort of decisions. So I worked with Barney on these stage production and design ideas, and choreographing the dancers, and I was very excited to be involved.”

The dancers that Turner refers to were another key element of the Space Ritual presentation, acting as human lightning rods for the music and a point of focus for the audience. Hawkwind’s regular visual interpreter, the statuesque and often naked Stacia, was joined by the sylph-like Miss Renée, a 20-year-old American who had previously danced with the Grateful Dead and Jefferson Airplane. Also present onstage for the first few gigs was John May, a writer for underground newspaper *Frendz*, who was subsequently replaced by mime artist Tony Carrera.

Of course, in parallel with organising the tour, there was the small matter of recording Hawkwind’s next album. Wisely, the band decided to do it at Rockfield Studios. Situated in the South Wales countryside, Rockfield was a relatively basic facility then, but had the advantage of being as far away as possible from the distractions of Ladbroke Grove. The seclusion clearly worked, with the album quickly recorded during two sessions in September ’72.

Titled *Doremi Fasol Latido*, a punning reference to the Pythagorean scale, the album was originally intended to act as a ‘preview’ of the Space Ritual tour, with nearly all of its songs featured in the set. However, problems at UA’s pressing plants put paid to that, and it wasn’t actually released until the tour was well underway. But given the strength of the material, this almost certainly wasn’t an issue for the majority of fans.

In Search Of Space may have pioneered Hawkwind’s propulsive, trance rock sound, but it’s positively airy compared to the pounding oblivion of *DFL*, like black treacle oozing from the speakers: *Brainstorm* is a dense, muggy blast of exhaust fumes and amphetamine acceleration; *Lord of Light* is a groovy galactic chug; *Time We Left This World Today* is a mind-stomping call-and-response number.

The 32-date Space Ritual tour – which saw Hawkwind repeatedly criss-crossing the UK, from Aberdeen in the north to Exeter in the south – finally got underway on Wednesday November 8, 1972 in King’s Lynn.

As a band with a reputation for narcotic indulgence, the attention of the local drug squad was always a problem, as Doug Smith recalls. “I remember the King’s Lynn gig well. [Road manager] John the Bog had nicked some roller-skates from a previous gig in Cambridge, and then produced them from the truck at King’s Lynn, where I joined him skating around the venue. A few minutes after, the police arrived. Everyone disappeared, leaving Del and DikMik doing their subsonic thing onstage, which sent the sniffer dog crazy! John skated up to the Inspector to introduce himself as Crew Chief and as he was speaking, dropped his stash in a bin right next to the inspector! He collected it later in the evening once the police had left.”

To build anticipation each night, every audience member received a joss stick and a free programme containing lyrics and the tongue-in-cheek *An Extract from the Saga of Doremi Fasol Latido*, wherein Hawkwind are depicted as spacelords returning to Earth to enforce peace. Before their entrance onstage, resident DJ Andy Dunkley would lead the audience in a countdown. But nothing could adequately prepare them for what was to come.

The band’s new backline of 2,500 watt stacks blew the PA in King’s Lynn, which meant that at subsequent dates, including the following night at Dunstable’s Civic Hall, the band were forced to use only one of the stacks. But that didn’t diminish the synapse-frazzling impact that the Space Ritual presentation had on the audience, judging by reports from this show.

With its distinctive ‘flying saucer’ roof, the Civic Hall had been the venue where the *Silver Machine* promo was shot, and given its relative proximity to London, the Dunstable date was chosen to be press night for

representatives from all the major music papers. The frustrating paucity of live Hawkwind films taken during the 1970s means that, other than a few photographs, their reviews remain the best depiction of just how amazing the Space Ritual shows sounded and looked, and how powerfully they affected the audience.

For Martin Hayman at *Sounds*, both sound and vision were overwhelming: “Spidery figures wield guitars and crash drums in the flickering half-light at the end of the hall, packed with a dense mass of people, a sort of freaks’ convention... The throbbing bass hits the base of the spine like a subliminal battering ram, the high frequencies from the synthesiser and the sax attack the front of the head, the flashing lights that frame one second the ancient mysterious shrine of Stonehenge, the next the Hawkwind insignia, disintegrate into sharp geometrical edges and shadows.”

For John Pidgeon at *NME*, “The audience reacted physically to each mood created onstage, [and] became part of the spectacle. Whenever the stage gave off electronic pulsations, the crowd became uneasy, restless, perturbed; when the characteristic heavy metal riffs started up, the sense of relief was physically manifest, the audience on their feet with tendril arms swaying above their heads. The lights were directed behind the band onto a screen where a montage of meteorological, astronomical, sonic and electronic images flashed, and in front onto the three dancers...”

“The effect on the band, obscured between this sandwich of light, was to eliminate individuality in the same way as their music does. Solos do not remain in the mind, instead a combined force of the incredible.”

Martin Marriott at *Disc* contrasted Hawkwind’s performance with standard rock gigs: “Here was a band which had created a unique situation. No cries of, ‘Rock’n’roll’, no billiard cues flailing, just good feelings and peace signs... From the first twitterings and rumblings of the set, every person there was totally involved in the Ritual... By the end, 2,000 people were up on their feet, arms over heads, clapping. To say that the audience left satisfied would be this year’s understatement.”

It was a sentiment echoed by *Record Mirror*: “The group’s performance was nothing short of sensational... [When] the band left the stage, five minutes of solid stamping continued until Hawkwind returned and smashed the collective skull with a riotous version of *Silver Machine* merging into *You Shouldn’t do That*, its insistent beat and breathless chant whipping 2,000 spaced-out lunatics into a final ecstasy of whirling and shouting.”

Despite being 50 years ago now, the memories of many fans who attended the Space Ritual shows remain vivid. “I was fortunate to see the Space Ritual at Middlesbrough Town Hall,” recalls Grahame Lake. “This certainly wasn’t a bunch of acid-head hippies playing drippy post-60s rock. It was an aural and visual assault that left you blown away. The vacant looks on everyone’s faces as they left highlighted how exhausting and brutal these concerts were.” Pete Zabulis saw them in Derby: “I’d never seen anything like it before!” and Ian Whittaker speaks for many when he says, “The Blackburn gig set me off on a lifelong journey.” Meanwhile, Adam Jones, who saw them in Newcastle, comments on the legendary volume of these shows: “My ears have only just recovered – it certainly cleared the fog on the Tyne!”

Traversing the country inevitably led to occasional logistics issues. As John May recalls, “The tour bus broke down on the way from Leeds to Bristol, and we had to hire three taxis from Birmingham, travelling in a high-speed convoy to the Bristol gig, and arriving late, with the audience in a frenzy. The front of the stage was so low that people were mobbing us!”

But tragedy struck after the Norwich gig, when the van containing John the Bog – real name John Burroughs – was involved in a collision on the outskirts of London. He was flung from the vehicle and died immediately.

It was always the plan that the Space Ritual show would be recorded for future release, with the performances at Liverpool Stadium and London’s Brixton Sundown – the tour’s final show on December 30

– used for the eventual album. (The Sunderland Locarno show was also recorded, but there was a problem with the tape.) Doug Smith has bittersweet memories of Brixton: “At the end of the show, Nik went onstage and thanked everybody, what a great tour, and then he comes off stage and passes me and says, ‘Oh shit, I forgot you!’ I was a bit miffed – fucking hell, I’d put it all together!”

Insult to injury then ensued. “We were all going to meet up somewhere to have an end-of-tour party. Marianne and Lisa, two girls who were staying with me at the time, had booked a late night bar and were going to call me when they got there to give me the address. So Dave and I went back to my place in Acton to dump everything, planning to get a cab back to wherever the party was. But there was no call... We sat there until four in the morning smoking joints and becoming very pissed off. Then Marianne and Lisa walked in: ‘Great party!’”

With *Silver Machine* playing over the end credits of the Christmas Day edition of Top of the Pops, 1972 had been an astonishing year for Hawkwind, seeing the band emerge from the underground to become one of the hottest names on the British music scene. And 1973 would be another big year for them. In February, they played a gig at Wandsworth Prison in London, Smith having somehow convinced the Home Office that a sustained blast of anti-establishment space rock was what the inmates needed to aid their rehabilitation. In March, they became one of the few major bands at the time to play Belfast in Northern Ireland.

In May, the rest of the world got to hear what the Space Ritual shows had sounded like with the release of *Space Ritual*, the album. Coming in another eye-popping, Barney Bubbles-designed sleeve, it remains the only Hawkwind album to break into the UK Top 10, peaking at No.9 in the charts.

From the eerie electronics of *Earth Calling* through to the warp speed crescendo of *Master of the Universe*, *Space Ritual* is like no other live record released at the time or since. Its dense, gravity-sucking sound is as black as the cosmic void itself, the immersive intensity of the experience grabbing hold of the listener and refusing to let go. *Born to Go*’s brutal, cyclical riff pummels the air, a thrilling exercise in velocity and propulsion; *Orgone Accumulator* is a hip-swivelling, foot-stomping slab of space-age biker boogie; *Brainstorm* is Hawkwind ram-raiding the doors of perception, the paranoia police in hot pursuit.

One of the unique features of the show was the spoken-word pieces delivered by Robert Calvert with icy precision, a chance for both band and audience to catch their breath, and a coolly enigmatic presence at the heart of *Space Ritual*’s fearsome engine. The most renowned piece is *Sonic Attack*, which was issued as a one-sided promo single ahead of the album.

“*Sonic Attack* was a government health warning concocted by Michael Moorcock,” explained Nik Turner. “It was the dark side of what was going on. The government were issuing all these warnings which were completely stupid: you know, in the event of a nuclear attack, get under the table and paint your windows white. It was crazy. If that’s what they think people will believe, they obviously don’t have a very high opinion of people!”

On May 27, Hawkwind promoted *Space Ritual*’s release with a major gig at Wembley Empire Pool (now OVO Arena), their biggest headline show in the UK. Doug Smith says: “I was sitting behind these big WEM speakers we’d hired from Pink Floyd. We’d invited the head of the American label over to see the show, and there was this look on his face of, ‘Fucking hell!’ We’d been dubbed the poor man’s rock’n’roll band, but Wembley just proved a point...”

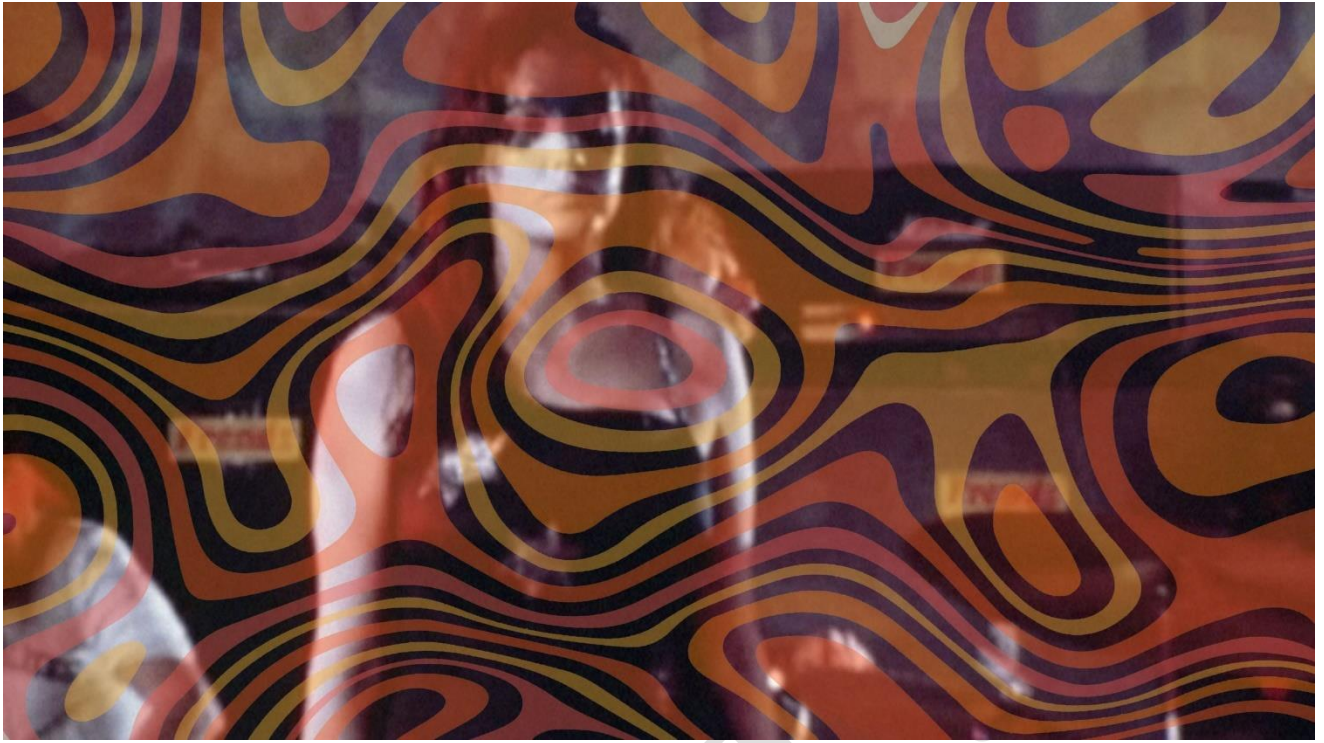
The Space Ritual would be the basis of Hawkwind’s live show until the end of the year, when the band toured the US for the first time, selling out the 6,000-seater Chicago Auditorium before they’d even got on the plane.

It was the concept that took the band to a new level of adulation among fans while heightening their notoriety among the more conservative members of the press. It was a special moment in rock history that

showed it was possible to do something radically different with the live format – and an unforgettable experience for everyone who was there.

This article is dedicated to Nik Turner (1940-2022). Unless otherwise noted, all quotes from Nik are from an interview conducted with the writer in 2017. It originally appeared in issue 136 of *Prog Magazine*.

INMILEK



APPENDIX 5

Silver Machine as an Encore

Although not included in the Space Ritual tour, it was this single that propelled Hawkwind to stardom, charting higher than any of their other singles, and helped to finance the tour itself. It stayed in the charts for over 3 months and amassed a huge fanbase, turning straight people onto the Hawkwind sonic blast, selling over a million copies worldwide. To call it a fluke is, I believe, unfair as a lot of work had gone into its production, taking a meagre bare-backboned slice of sound to a fully fleshed-out masterpiece, an aural assault lasting just over 4 and a half minutes.

I think it deserves to be included in the Space Ritual show as it is the most iconic of records, and probably the one song many people identify with Hawkwind, and the numerous cover versions available out there can attest to this fact. Hell, even the reformed Sex Pistols do their own version as an encore, so why not.

Thus, an additional encore would be 'Silver Machine.' So here we go then:

INT. VENUE. NIGHT.

19. Silver Machine

As an encore, we see the BAND come back onstage one more time to do their last song of the night. Great cheering as they take up their positions and pick up their instruments.

Camera #5 goes for a CU on BROCK as he steps up to the mic.

BROCK

Has anybody heard of a song called Silver Machine?

Great cheering/clapping from AUDIENCE.

BROCK

Do you think we should play it?

AUDIENCE

Yes!

BROCK

Okay, you're gonna get it.

We see BROCK nod to the rest of the BAND. The stage goes dark. STACIA comes back on, this time dressed in a tight black leotard, with different face make-up. She stands at the front of the stage facing us as the song begins and raises her right hand in salute.

Camera #1 CU on STACIA.

Camera #4 CU on LEMMY, playing bass, singing.

LEMMY

I, I just took a ride in a silver machine
And I'm still feeling mean

Do you want to ride
See yourself going by

The other side of the sky
I got a silver machine

It flies sideways through time
It's an electric line
To your zodiac sign

*We go for CUs on cameras #2, #3 and #4 on TURNER, CALVERT, BROCK, all doing backing vocals.**

I've got a (silver machine)*
I've got a (silver machine)*
I've got a (silver machine)*

LEMMY
(Cont'd)

It flies out of a dream
It's antiseptically clean
You're gonna know where I've been

Do you want to ride
See yourself going by
The other side of the sky
Up in a silver machine

I said, I just took a ride
In a silver machine
And I'm still feeling mean

It flies sideways through time
It's an electric line
To your zodiac sign

*We go for CUs on cameras #2, #3 and #4 on TURNER, CALVERT, BROCK, all doing backing vocals.**

I've got a (silver machine)*
I've got a (silver machine)*
I've got a (silver machine)*
I've got a (silver machine)*
I've got a (silver machine)* [ad infinitum]

The music comes to a crashing end, there is a magnificent blast of light, flashing, then it goes dark, a dimly lit stage.

We go for CU on STACIA as she stops twirling, flexes her body, drops to the floor, inert. CU from cameras #2, #3, #4, and #5 as each member takes to the centre mic:

ALL

Thank you, very much. Thanks, everybody. Goodnight, cheers.

There is great cheering, applause, stamping of feet, as the BAND leaves the stage in semi-darkness. The lights come on. It's time to go home.

ILLUSTRATIONS

- 1: Band Photos
- 2: Individual Photos
- 3: Product Photos

1: BAND PHOTOS

Hint: hover mouse over photos; it will show, in most cases, year and band member's names.













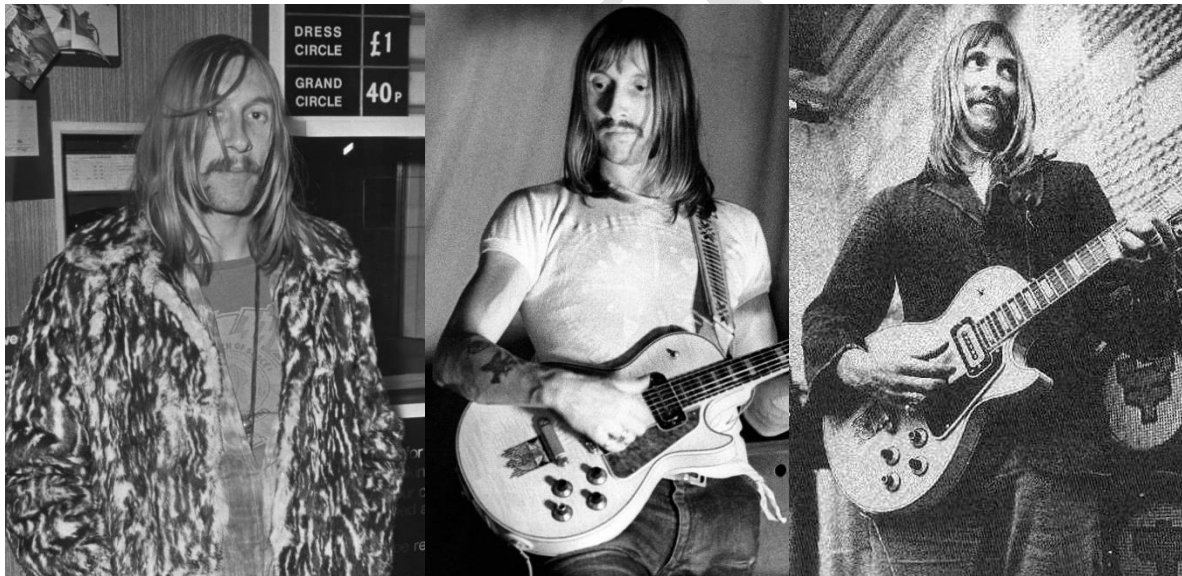
2: INDIVIDUAL PHOTOS

Given in no particular order.

ROBERT CALVERT



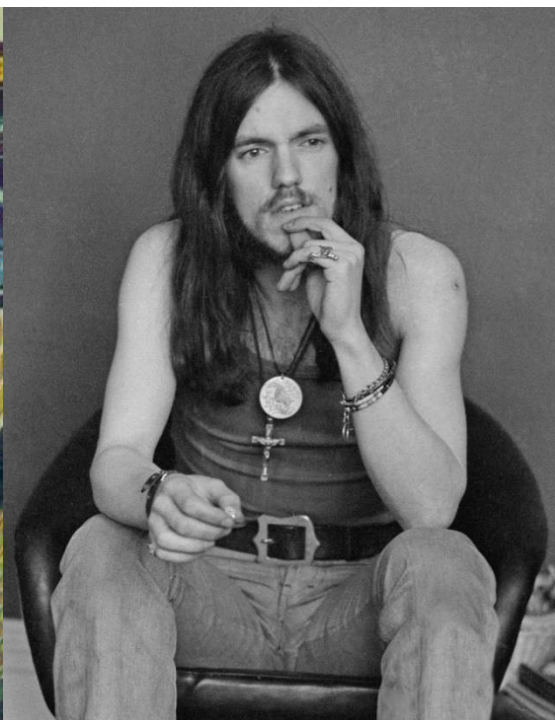
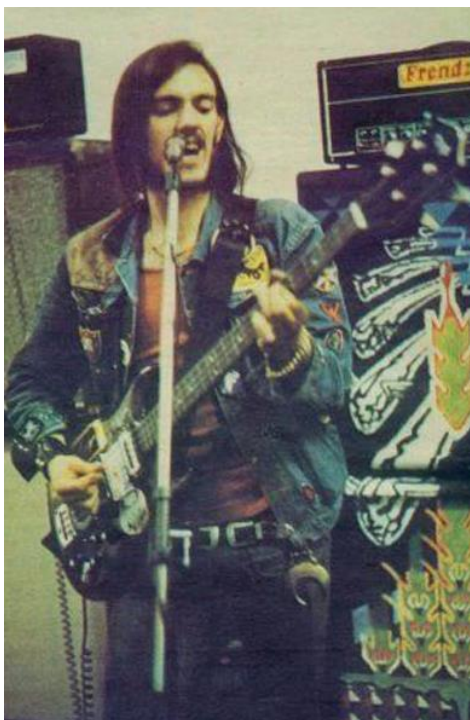
DAVE BROCK



NIK TURNER



LEMMY



SIMON KING



DEL DETTMAR



DIKMIK



STACIA



STACIA (CON'D)



3: PRODUCT PHOTOS

A Selection of Releases as Previously Discussed

Space Ritual

Original Vinyl (1973)



Reissued in clear vinyl (2023)



CD Reissues

STANDARD EDITION (1992)



COLLECTOR'S EDITION



1996 REISSUE



2023 EDITION





COLLECTOR'S CD BOX

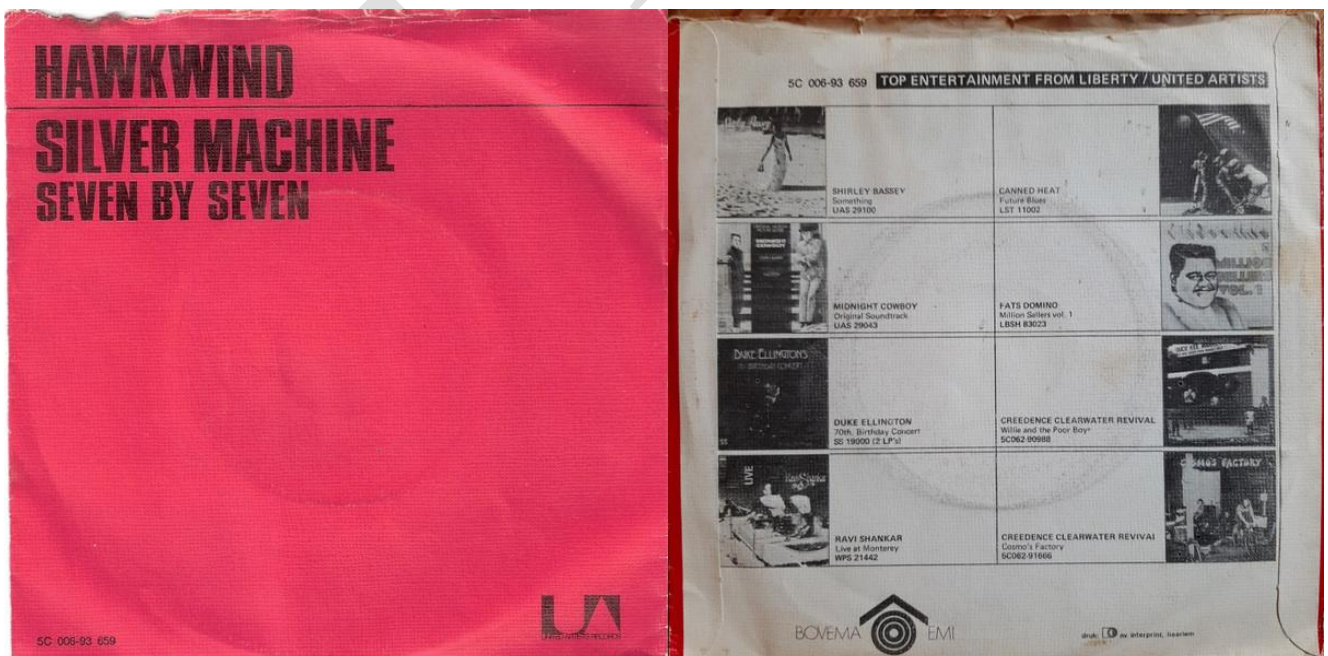


SILVER MACHINE 7" SINGLE

A Selection of European Editions (all 1972)



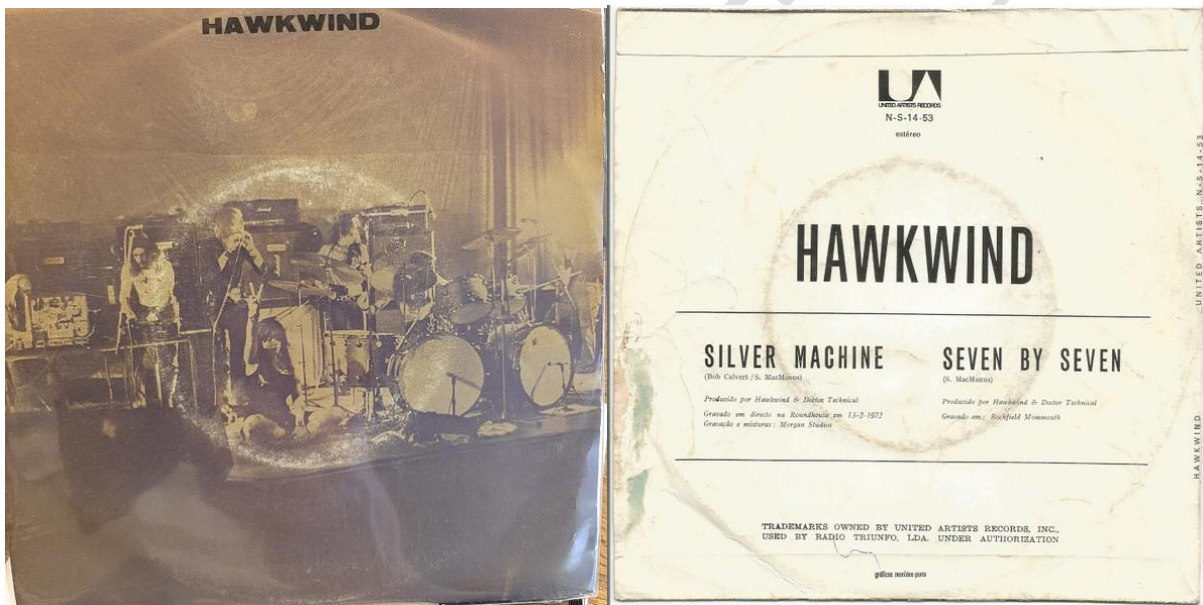
German



Holland



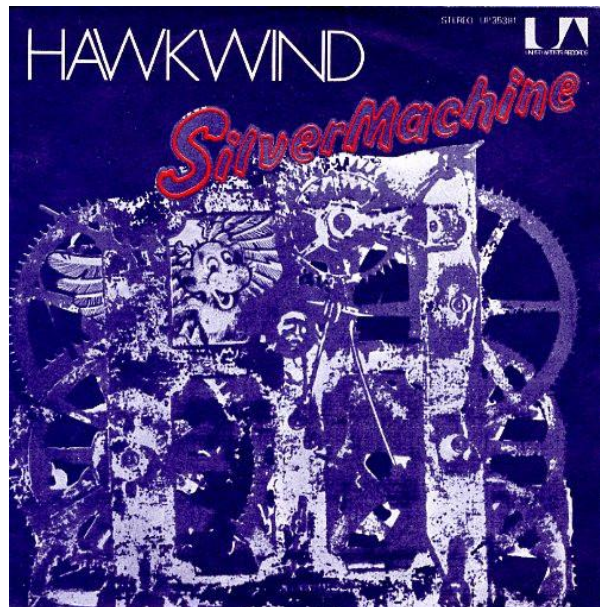
England



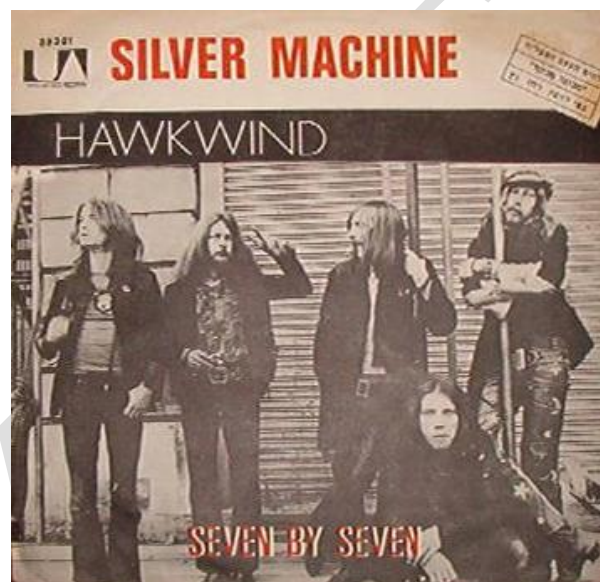
Portugal



Spain



France



Israel



Italy

Needless to say, there are many other editions of this single, from all over the world, with reissues on vinyl right up to the 1980s, even a few 12" editions. Note, on the back of the picture sleeve of the Spanish issue the lyrics are given in full for the A-side. The B-side, *7 by 7*, only has the poetical lines spoken by Calvert. This maybe to help those whose English is not their mother tongue, although the words are not accurate.

The Story of Hawkwind's Silver Machine

By Malcolm Dome

Amazingly, *Silver Machine* was only Hawkwind's second ever single (*Hurry Sundown* had been released in 1970) and never officially appeared on a Hawkwind studio album. It originally appeared on a 1972 compilation album *Glastonbury Fayre*, although latter-day reissues of *In Search Of Space* feature the song as a bonus track, and it also appeared on the 1976 compilation album *Roadhawks*. A massive hit in 1972 for the band, the song charted again at No. 34 when the single was reissued in 1978, and again at No. 67 in 1983.

Where did the inspiration for *Silver Machine* come from?

"Well, Bob Calvert wrote some lyrics, and I then came up with the music. We were actually a good songwriting partnership, and that's the way we worked a lot of the time. The song was partly inspired by Tomorrow's *My White Bicycle*, and we then added in a sci-fi element, because that's what we were all into at the time. But we never thought when it was finished this would have such an impact."

What was the reaction to the single?

"Oh, it was great. We played it live for the first time at The Roundhouse, and the crowd went mental for it. To this day, I don't know what it is about the song that got such a reaction. It's the way things happen in music, isn't it? Sometimes you get a song that captures the imagination and takes on a life of its own. This one of those."

Did you feel like pop starts when it was climbing the charts?

"Well, in one way I did. Because it allowed me to go into my local bank in Tiverton and get a mortgage for a cottage I wanted to buy. Even the bank manager knew the song, which made it easier for me, ha! Also, I got a decent publishing deal as a result. All of which helped enormously. So, it wasn't so much feeling like real stars as getting some tangible benefits as a result.

"The single might have done even better had it not been for Alice Cooper, who was at number one with *School's Out*. The bastard!"

Looking back now, was it a blessing or a curse, having such a massive hit for the band?

"Oh, definitely a blessing. We could afford to buy our own PA system, and a good one at that. We even commissioned someone to paint Captain America and the Silver Surfer on the side. And we could also get our own van. The money the single brought in was very welcome. There was no downside at all."

Silver Machine b/w Seven by Seven (United Artists, UP 35381, 1972)

Highest UK Chart Position: No. 3

The original 1972 UK release with a limited no. of copies with a picture "Machine Art" sleeve.

SILVER MACHINE: Recorded live at the Roundhouse on Feb. 13th, 1972. Overdubbing and mixing at Morgan Studios, London.

SEVEN BY SEVEN: Recorded At Rockfield Studios, Monmouth, Wales.